Kine WEEKLY

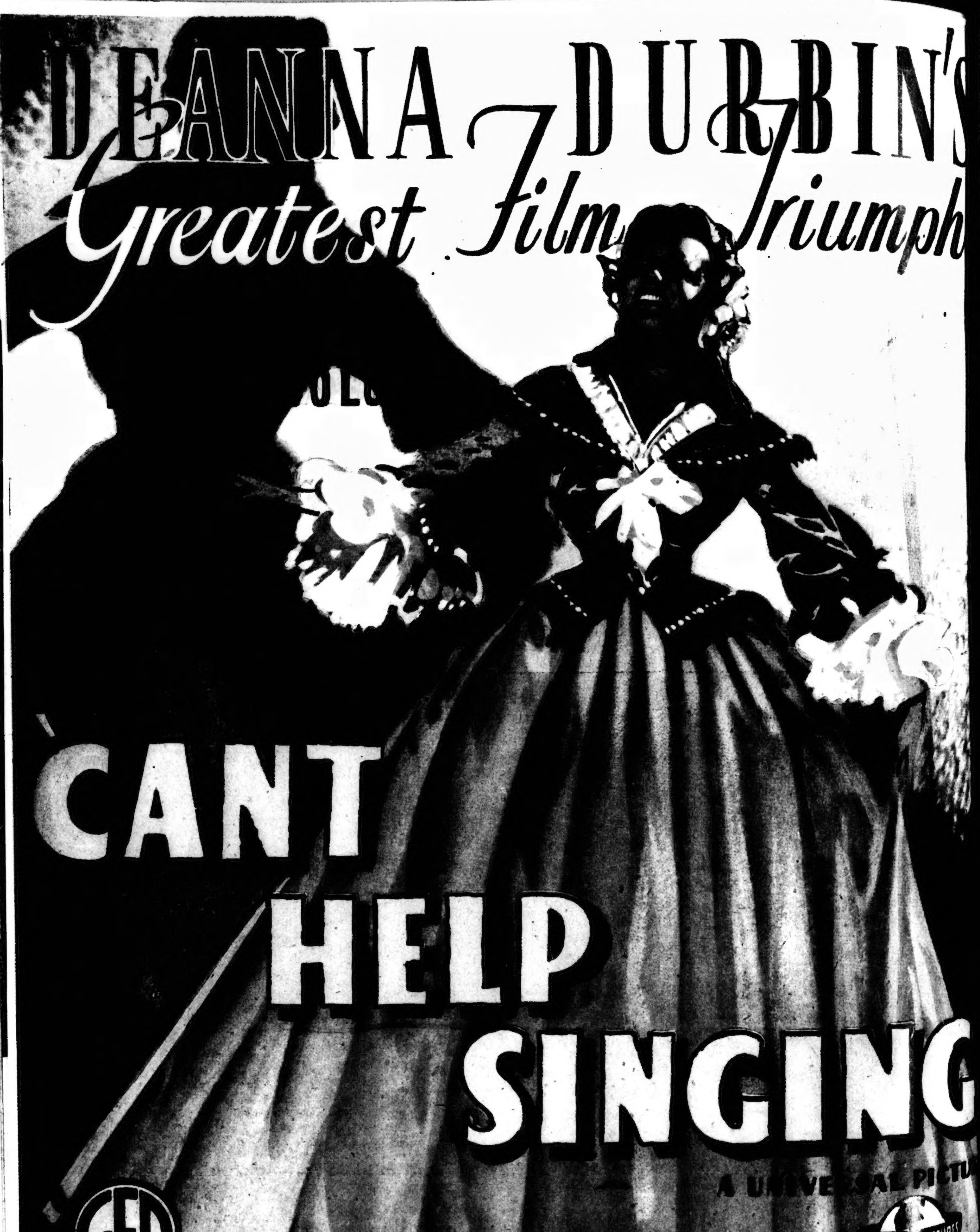
HOME OFFICE DENIES S. O. STATEMENT

See page 3.

WHAT'S THAT LITTLE DEVIL MARGARET WHISPERING IN JUDY'S EAR?

(and why does Judy look so startled?)

FOR ANSWER SEE PAGE...13


DEANNA DURBIN'S
Greatest Film Triumph
CAN'T
HELP
SINGING
A UNIVERSAL PICTU
GFD
UNIVERSAL PICTURES

Kinematograph WEEKLY

No. 1,970. Thursday, January 18, 1945. Vol. 335.

ALLEGED GOVERNMENT BAN ON S.O.

Town Clerk's Statement Officially Refuted

A STATEMENT made by the Town Clerk of Eccles (Lancs) to the Town Council that the Home Secretary was not at all keen on Sunday opening applications being made at the present time is contradicted by the Home Office.

A Home Office official told the Kine. that he could not discover any communication having been sent out having this effect or one which could bear the construction placed upon it by the Town Clerk.

The statement was made following the consideration by Eccles Watch Committee of an application from local kinema proprietors for steps to be taken under the Sunday Entertainments Act to enable kinemas to be opened on Sundays.

The Committee decided not to make any recommendations to the Town Council at present.

Exhibitors of the town informed the Watch Committee that patrons were repeatedly asking for Sunday entertainment, and at present many of them visited Manchester and Salford kinemas on Sundays. As the kinemas in Urmston, Ashton, Oldham, Altrincham, Stretford, etc., were also open on that day, they felt Eccles residents should have the same facility and not be put to the inconvenience of travelling for their Sunday entertainment.

The Town Clerk explained the procedure that would have to be observed before powers to allow Sunday opening could be obtained, and the Watch Committee decided in the absence of a certificate by a competent naval, military or Air Force authority and in view of the elaborate procedure prescribed by the Sunday Entertainment Act, not to take the initiative.

EAGLE-LION OPENS IN MIDDLE EAST

The initial executive appointment in connection with the world-wide distribution plans of Eagle-Lion has been made by E. T. Carr in the person of Joseph Coen as general manager of Eagle-Lion Distributors (Middle East), Ltd.

This confirms an arrangement made when Mr. Carr was recently in Egypt. Mr. Coen was with United Artists in Cairo until recently. He has now started his duties and will control the whole activity of Eagle-Lion in the Middle East, starting business with a full programme of British pictures.

This appointment is only one of several which will be made at no distant date over a wide scheme of the opening up of offices directly under the control of Eagle-Lion Distributors, Ltd., Great Britain.

"Col. Blimp" in U.S.

In America, Arthur Kelly is completing arrangements to release the Archers' Technicolor production "The Life and Death of Colonel Blimp."

◆

KENT C.E.A.

Twenty-Five Years

Kent Branch of the C.E.A. celebrates a quarter of a century's work to-morrow, Friday. On that day, the twenty-fifth anniversary of its foundation, the annual meeting will be held and a lunch at the Trocadero. It is understood that Reginald V. Crow, who has previously been chairman of the branch as well as president of the national body, will be elected to the chairmanship in succession to George Patnum. Harry Quinton, of Bexleyheath, will continue as secretary.

◆

Denham Labs. Deal

Acquired by Rank

The negotiations, exclusively announced three weeks ago in the KINE., for the acquisition by J. Arthur Rank interests of Sir Alexander Korda's holdings in Denham Laboratories were completed on Monday.

No statement is forthcoming from either of the parties to the deal as to the amount of money involved, but it is understood to be a very considerable sum.

There will necessarily be certain changes in the directorate, but KINE. understands that the present management, with Harold Boxall as managing director and W. Harcourt, as director, will be continued, and that no material change in policy is contemplated.

C.E.A. ANNUAL MEETING FIXED

The annual meeting of the C.E.A. will be held on Tuesday, March 20, at Grosvenor House at 2 o'clock. It will be followed by a thé dansant from 4 to 6.30.

Surrey Ban on Children Challenged

Counsel's Opinion Taken

THE recent decision of the Surrey County Council to exclude as from February 4 from Sunday kinemas all children under the age of 16 years, whether accompanied by a guardian or not, is likely to be challenged by the London and Home Counties branch of the C.E.A.

Counsel's opinion on the legality of the ban has been taken and has been submitted to a meeting of Surrey exhibitors of the branch. Consideration is now being given to contesting the County Council decision in the High Court. Another course being discussed is for the 63 theatres concerned to refuse to open on the day the ban comes into force.

A report has been prepared for submission to the L.F. and P. Committee of the association, Arthur Taylor, L. and H.C. secretary, states.

Last November the L.C.C. refused to impose a similar ban. The position in other areas in the Home Counties is as follows:—

Middlesex.—The question has been discussed, but there will be little prospect of any change when licences come up for renewal in May.

Essex.—If residents of a particular town object in force it is likely that a local ban will be imposed.

Kent.—Conditions of opening vary from town to town, and in some areas there is a complete ban.

Protests are anticipated from local authorities at the action of the county council. The Walton and Weybridge Council has unanimously decided to express its dissatisfaction at the ban.

Myer Lewis, RKO-Radio's Cardiff and South Wales salesman, died on Monday of heart disease. He leaves a wife and two children.

C.M.A. CRITICAL OF "COMPANY UNIONISM"

THE following statement has been issued by W. L. Pember, National Secretary of the Cinema Managers' Association on the C.E.A., moves to form a managers' section.

By announcing this move, the C.E.A. has made it plain:—

(1) That the Managers' Federation was a piece of barefaced bluff and that it has completely failed in its purpose.

(2) That the growing influence of the C.M.A. has forced the C.E.A. to drop all pretence and come out openly as the sponsors of company unionism.

(3) That the objection previously made to a Trade Union basis of organisation for managers was simply eyewash—*the real objection was to a Union they could not control.*

Company unionism is nothing new—but we have never had anything quite so Gilbertian as an employees' section of an employers' organisation.

It is significant that the move is coming from the C.E.A. and not from the managers. The London and Home Counties branch of the C.E.A. is to draft the rules, which are to be submitted, not to the managers, but to the annual meet-

Continued on page 30

West Lancs Meeting

Owing to the illness of Harry Hargreaves, secretary of the West Lancashire branch, the arrangements for the annual branch meeting which will be held at Preston on Friday have been undertaken by H. R. V. Addenbrooke (Tower, Morecambe), vice-chairman. The usual monthly branch meeting will be held after the annual meeting.

Science Saves Life ______
The Bulge Shrinking
on
BRITISH MOVIETONE NEWS
(To-day)

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UNIONISM

IT will be interesting to watch the reactions of branch members to the C.E.A. General Council's suggested solution of the managers' problem. So far the only point on which there is common ground is recognition of the fact that managers, like all other employees, have a right to combine. The right is admitted, but the constitution of the combination, as at present visualised, looks like the seed of a very unsatisfactory plant.

Trade unionism is essentially a part of the country's social fabric. The profession of showmanship, on the other hand, has developed a character far from encouraging to the unification of interests amongst managers. It has emphasised the individualist and exploiting spirit to such an extent that the kinema manager has to look upon his nearest neighbour as the opposition, not as a possible colleague.

Thus the soil is by no means favourable in which the seed is planted. Nor can an unprejudiced mind claim that employees in this business have invariably conducted themselves so as to gain credit for the principle. But the fact remains that organisation for self-defence is as essential for the workers as for the employers, who on their side have certainly proved its efficacy.

But surely the first essential for a union must be based on independence. The establishment of a self-respecting organisation able to rely upon the loyalty of its members and upon frank negotiations with the owners must come.

This state of affairs, we are confident, is going to be the eventual shape of things on the exhibiting side of the Industry. The question is how soon will the two parties to the final settlement see that it is inevitable and how smoothly can they formulate their design for living.

Long Shots

MEMBERS of the Trade, and particularly those most directly associated with the American side of it, will be glad to know that Fay Allport, head of M.P.P.D.A. on this side of the Atlantic, is back in London. He arrived on Sunday, having travelled by boat, and told me he was very glad to be here and was looking forward to a very busy time.

PLENTY of problems in the States for the Trade, he assures me. We have already referred to some of them, such, for instance, as great handicaps they are working under in the restriction of raw stock supplies. The big demands of the Government and the Army are quite enough to account for the shortage.

WHILE over there most of his time has been taken up with the M.P.P.D.A. work, chiefly dealing with the foreign end. By the way, he tells me that our old friend George Canty is still hoping to get back to Europe, although he is so busy in Washington that it may be another year or so before he can get here.

E. V. H. EMMETT, G.-B. News commentator, who has joined G.-B.I. as producer, compered the first full-length propaganda film made in Britain at the start of this present war—"The Lion has Wings"—the story of the Royal Air Force's reply to German agression. Emmett was specially loaned to Sir Alexander Korda for this film, which, incidentally, eventually found its way to Berlin to be screened by Goebbels' Propaganda Ministry.

EMMETT had the honour of being presented to the King and Queen after the screening of "The Lion Has Wings," and immediately before last Christmas he compered a Command Performance at Windsor Castle.

PROBABLY Emmett's most enjoyed "wise crack" as a commentator occurred during the immediate pre-war craze for fan-dancing. The first time a fan dance was shown on the screen—as an item of G.-B. News—Emmett said nothing until the end of the dance, whilst the audience sat goggle-eyed. Whilst the fans waved tantalisingly, he remarked, "It's no good, boys, I've seen this picture thirty-three times and she hasn't dropped them once."

WHILE the film critics can certainly dish it out, not all of them can take it. Recent mild criticisms of their methods by long-suffering renters and producers have got some of them all huffy and almost on the point of making a scene in public by petulantly stamping their feet and crying out "So there!"

WE can sympathise with them. Just because they crack a little joke about some great big nasty renter and just because their little joke may cost the renters some thousands in cash it doesn't give the Trade the right to come back at them. So fill up their glass until they're replete and then let's turn round for a kick in the seat.

CONGRATULATIONS to Mr. and Mrs. Henry Simpson, who, on Sunday, will celebrate their Ruby wedding—that is, in case you don't know, the fortieth anniversary of their marriage. To mark the occasion they have invited members of their staff to a dinner at the Sun, Ulverston, on Sunday next, and to the good wishes which will be expressed to them my colleagues and I very cordially add ours.

ALTHOUGH not in any way connected with the film Industry, Charles Louis Nordon, who died suddenly last Thursday, aged 60, at St. Pancras station, was known by name at least to thousands of film company shareholders. His was the irrepressible voice at shareholders' meetings which put searching questions and challenged comfortable reports.

AS secretary to the now somewhat moribund shareholders' committee of the G.-B. Picture Corporation he was able to obtain, after a great struggle, a Board of Trade investigation into the affairs of the group when it was under the control of the Ostrer Brothers, but he was never able to secure publication of this report.

THE whole matter was complicated during the investigation by J. A. Rank taking over control from the Ostrer Brothers of the shareholders' interests, and from the start Mr. Rank strongly opposed any interference by Mr. Nordon or the Independent Shareholders Committee.

MR. NORDON was a city solicitor who was admitted in 1904 and latterly practised as Nordon and Co., at Winchester House, E.C.3—incidentally, the scene of many a company fight. Once when he was refused admission to a company meeting those present heard a clatter above their heads and C. L. Nordon entered via the skylight.

MANY friends will hear with regret of the death, at the age of 57, of Eddie L. Klein, who has just passed away in New York. Until 1941, when he returned to his native country, he was a very familiar and well-liked member of the American film colony and was always the best of mixers. Latterly he had been representing Hollywood fan publications on the East Coast.

SOUTHERN MIDLANDS C.E.A. luncheon at the Dorchester was one of those friendly gatherings exactly in the line of descent of the branch's pre-war get-togethers, which were so enjoyable. Speeches by Capt. Clift, president of the association, and by Dennis Walls supplied the oratory, and indefatigable Tomm France saw to it that the C.T.B.F was not forgotten. His familia collection box netted £3 15s. Th meeting which followed agai elected Dennis Walls to the chai

SPEAKING as the guest a the dinner of Edinburgh Film Guild last week, Jack Beddington director of the Films Division o the M. of I., said he found i America tremendous equipment but not more creative brains tha here. In his department they wer engaged in a full account of th war since D minus 30—a real join Anglo-American film—and on th huge programme of the Fa Eastern war.

NORMAN WILSON, who presided, said the films made b the M. of I. totalled over 800, great work of co-ordination, supervision and inspiration. Bailie J. R Poole spoke of the wide scope fo the higher grade of Scottish film that would go all over the world and Sir Gilbert Archer suggeste that in the matter of films Scotlan could stand on its own feet.

THE week which follows th publication of the KINE. New Year Number is always distinguished by the numerous congratulations received by post an telephone. This year's number ha been no exception, except it be in the warmth of appreciation for th articles appearing therein. It i the importance of their contributions to the consideration and solution of Trade problems which i the predominant note of all messages received.

SHAKESPEARE'S "lover, sighing like a furnace," seems almost a mythical figure side by side with the picturegoer youth who improves the shining hour of the projector arc by letting the screen do part of his proposing for him.

COLUMBIA Pictures have received a somewhat naïve letter from an ardent youth at East Grinstead, who asked for a still of Rita Hayworth, whom he had seen in "Cover Girl." When the film reached the sequence of Rita's nearly unsuccessful marriage, the lover-patron popped the question to his fellow "one and ninepenny," added to it a rider, as coroner's juries call it, that the girl should not walk out on him as the "cover girl" did on Lee Bowman. It's all so romantic.

WORRIED and very disturbed until a few days ago, Gaston Palmer, the Anglo-French humorist who plays an important part in the new George Formby picture, "I Didn't Do It," now being made by Columbia (British) Productions at the Islington Studios, has received what he calls a perfect New Year gift.

THE all-important "gift" is simply a postcard from his old gardener that has arrived at the studio, and in a few brief words conveys the glad tidings that his valuable home at Juan Les Pins in the Alpes Maritimes in France is safe and undamaged, although heavy fighting has taken place there.

THE STROLLER.

Close-Ups
by
SCREENCOMBER

Lots in a Name

ALEXANDER HECTOR MURGATROYD
When unemployed
Changed his name to Ramon Ramudio
And was put in charge of a British studio

Cor, Blime-Lime!

"EVERY piece of furniture and wood-work has been carved in the studios out of special English lime. Pascal has taken great pains to make this scene perfect in every detail." So runs a publicity blurb from "Cæsar and Cleopatra."

Specially carved English lime looks almost as realistic on the screen as imitation plaster carving, but has the advantage of being dozens of times more costly. This realism at any cost by Gabby (What-a-Cost) Pascal is highly commendable, but on the subject of realism we wondered if either Cæsar of Cleopatra ever saw a bit of English lime. Happily there is a sharp distinction between lime and lemon.

Lucas Z. Luke Writes

DEAR ICECREAMCONER,

Who is this upstart Luke of Leicester Square? You, my dear Streetroamer, should know all about Leicester Square and the kind of Lukes you get there. However, I treat the matter with disdain. I beg your pardon, sir, I'm afraid I don't know "dis dame" whoever she may be. As far as being disowned by the Lukes—a fig for them. A swig?—I don't mind if I do. And remember there are many branches of the family. I myself am descended from the Nasty or Dirty Lukes, then there are the Out Lukes and the Further Out Lukes, my own branch being the Unsettled Further Out Lukes. My father, I need hardly remind you, was that distinguished film critic Luke Warm.

Yours affectionately,
LUCAS Z. LUKE.

New Critiques

THE great strike against the critics persists. Columbia refuses them a Roman holiday and doesn't let them see the new Formby, and then takes a double page on "Song to Remember" and has 'em contradicting each other, while on "Madonna of the Seven Moons" ads they quote "The Best British film we've seen"—two American Officers instead of the usual blurbs by the critics.

Why not carry this latter idea even farther so that we'll be seeing "'Fred Astaire was never better!' Two Dancing Dervishes" . . . "'A Great film but it has no tale!' Two Manx Cats" . . . or "'We enjoy Frank Buck,' Two Timbuctoos."

Continuous

WHEN he starts his spiels
About the Columbia reels
You wonder if Maxie Thorpe
Will ever storpe.

U.S. Theatre Television

"Kine" Cable from "Motion Picture Daily"

JOHN ROYAL, N.B.C. television head, in an exclusive interview says telecasters will not prohibit theatres picking up telecasts if the theatres do not edit advertisements.

PRESIDENT ROOSEVELT in a Budget message to Congress predicts a 15 per cent. drop in amusements in the year starting in July.

NEW SHARP civilian manufacturing restrictions exempt projection and booth equipment, but apply to front of the house supplies.

JACK BENNY forms his own producing company; no distribution arrangements have been made yet.

CHARLES ROGERS is to make 4 yearly instead of 1 at a budget of $5,000,000 for U.A. release.

PARAMOUNT'S Frank Y. Freeman in an interview, says the company will be delivering 29 this year.

EDWARD KLEIN, after a long illness, dies at the age of 57. Edward Fielding, actor, dies in Hollywood.

FAMOUS PLAYERS Canadian Corp., celebrating its 25th anniversary, now has 311 theatres.

RENTER'S OFFICE STRUGGLE

12 Month's for E. J. Fancey

Edwin John Fancey, 42, Three Bridges, Sussex, managing director of the New Realm Film Co., of Wardour Street, was sentenced to 12 months' imprisonment for wounding John Whitbread Richards, an accountant, who, as the result of which, had had to have a leg amputated.

Christmas Humphreys, prosecuting, said that at the Magistrates' Court Richards did not give evidence in accordance with a previous statement and he was treated as a hostile witness, and he did not propose to call him now.

Fancey, in evidence, said that he had certain cmplaints about Richards from girl employees that he had not left the petty cash in order.

At an interview Richards denied what had been said about him by girls. Things became heated and he ordered Richards to get out. Richards told him to mind his own business.

Fancey said that he had been opening envelopes with a steel paper-knife. He went around to Richards to put him out, and Richards put his leg out. He fell into Richards, who toppled over, and he fell on top of him. He did not know that Richards had been injured until Richards got up and said his leg had been hurt.

N. WESTERN SCEPTICS OF SPONSORED UNIONISM

CONCERNING the proposal to form a managers' section of the C.E.A., with independent branch status, members of the North-Western branch foresee difficulties when those nominees are part and parcel of the C.E.A. There was a discussion on this matter at the branch meeting held at Liverpool on Friday. R. P. Rutherford presided.

In the report of the delegates, it was stated the London branch had made a proposal for the formation of a managers' section of the C.E.A., this to be an autonomous organisation, with branches corresponding to the existing C.E.A. branches, and open to managers, assistant managers and relief managers.

Is Separation Possible?

The CHAIRMAN said that when more progress had been made with preliminaries, including the forming of rules and regulations, the whole subject would be referred to the branches for consideration and discussion.

P. M. HANMER: I can't see how it is going to work out. There will be nominees in the managers' section, and a big number of them will be the same people as in the employers' section. How can we get over the difficulty that will arise if the managers pass a resolution and appeal to this branch or to the parent association? To some extent, the same people will hear the case.

The CHAIRMAN: There is a rule that managers at branch meetings must not vote on matters affecting them personally.

L. EDWARDS: It seems ridiculous to ask managers to form a separate association on their own when they are part and parcel of our own association.

P. M. HANMER: We shall be interested to see how one section can be made to function without the other.

F. HARRISON considered the managers had the right to have their own association and if they had grievances to bring them to the C.E.A., but he questioned whether it was wise for exhibitors to form the association.

W. J. SPEAKMAN suggested that when the General Secretary attended the annual meeting of the branch he should be asked to explain what the London and Home Counties branch had in mind.

E. V. H. EMMETT JOINS G.-B.I.

E. V. H. Emmett, ace commentator of Gaumont-British News, will in future devote his whole time producing, directing, writing and commentating theatrical, documentary and instructional films for G.-B.I., whom he joined on January 1.

Mr. Emmett has already started work on a large-scale industrial documentary subject, the story of which is to have a strong vein of humour.

E. V. H. Emmett joined G.-B. News (then G.-B. Sound News) in March, 1930, as assistant cutter.

His first commentary was recorded in April, 1930, and that began his career as sole commentator for G.-B. News until the end of 1944—close upon 15 years. Emmett began his association with G.-B.I. shorts with the "Secrets of Life" series about ten years ago.

He is succeeded as G.-B. news commentator by Robert Robinson.

Glebeland's M.O.

H. F. Curl, who has been medical officer at "Glebelands" since it opened, has retired on account of ill-health. Dr. R. Rose, who has acted as deputy medical officer for Dr. Curl, has been appointed to the vacancy.

Cardiff Ball for C.T.B.F.

£250 Raised

Guests to the number of 750 spent an enjoyable evening at the Assembly Room, City Hall, Cardiff, on Friday last on the occasion of the Kinema Cabaret Ball, organised in aid of the C.T.B.F. The principal guests who took part in the all-star film cabaret which (the first of its kind) was broadcast by the B.B.C., were Richard Greene and his wife, Patricia Medina; Hubert (star of "Navy Mixture"), Valerie Cowan and Ramond Newell, with Bob Walker (Pathe News commentator) as inteviewer. In addition, Reginald Williams was present with his "Futurists," and the Ambassadors' Dance Orchestra, directed by Hal Fox.

Subsequent to the broadcast, which was naturally done from script, the cabaret artistes contributed further numbers with a more personal touch. Autographed photos of Richard Greene were auctioned, netting a substantial sum, while the proceeds were also added to by means of various raffles and other items.

It is anticipated that probably the sum of £250 will be available to hand over to the Fund.

The South Wales Committee of the Fund responsible for the splendid arrangements were Arthur B. Watts (chairman; C. H. Durrant (Western Electric), vice-chairman; A. Verran (Pathe), hon. treasurer; W. J. Fooks, hon. sec.; T. F. Butterworth, ticket sec.; C. Coles (Anglo-American); F. A. Cam (Bargoed), R. F. Wilkinson (Warner), W. Berriman (Pontypridd), and A. Rogers (20th Century-Fox).

◆

From Our Letter Bag

The "V.1" Documentary

While congratulating the Crown Film Unit on the general excellence of the above grim subject, might I suggest that copies for the London areas should have been specially edited at one spot?

I refer to the part where the screen commentator says: "None of you, sitting in your comfortable kinema seats, has any idea of the ordeal which London suffered under the flying bombs."

A burst of ironical laughter went up at the Regal, Streatham, S.W. (where I saw it recently), which parish had the misfortune to receive the highest total of flying bombs of any London parish—41, to be exact!

H. REG PARSONS,
36, *Pendennis Road,*
*Streatham, S.W.*16.

LONDON TRADE SHOW DIARY

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 18 AND WED., JAN. 24

Thursday

The Conspirators *(Warner)*

Studio One. **10.30 a.m.**

Cast: Hedy Lamarr, Paul Henreid, Sydney Greenstreet, Victor Francen, Peter Lorre, Vladimir Sokoloff, Steve Geray, Kurt Katch, Edward Ciannelli, George Macready, Heather Thatcher. **Director:** Jean Negulesco.

Hedy Lamarr in this picture heads, with Paul Henreid, one of the strongest casts assembled for a mystery-melodrama, set in the mould of "Casablanca." Here are all the faces familiar to kinemagoers in a closely-woven story of intrigue, espionage and counter-espionage, sudden death and romance; those past-masters in conspiracy—Sydney Greenstreet and Peter Lorre—and the familiar villainy or stooging of such character players as Victor Francen, Vladimir Sokoloff, Edward Ciannelli, Kurt Katch and Steve Garey.

Hedy Lamarr, recently named the most beautiful woman in Hollywood, and Paul Henreid, now established as a dramatic actor, provide the romantic interest against the seething atmosphere of war-time Lisbon in 1944, where anti-Nazis and Nazis rub shoulders and the underground services of colourful but unscrupulous characters are available to the highest bidder.

Pass to Romance *(G.F.D.-Universal)*

G.F.D. Theatre. **10.30 a.m.**

Cast: Martha O'Driscoll, Noah Beery, Jun., Walter Catlett, Hattie McDaniel, Tim Ryan, Florence Lake, Edna May Wonacott, Virginia Sale, Grady Sutton, Lou Lubin, Tom Dugan, Dick Elliott, James Dodd. **Director:** Leslie Goodwins.

This bright, up-to-date musical has a novel background of a post-war model show house presided over by an attractive and houseproud exhibitor. Another topical note is the introduction of a handsome soldier who solves his leave accommodation problems by using one of the luxurious show beds.

Martha O'Driscoll and Noah Beery make the most of these rôles, which are ideally suited to their types of humour. They are ably supported by Hattie McDaniel as the rhythm-rocking maid and Walter Catlett as an estate agent.

The musical numbers include "Singin' in the Rain," "Don't Sweetheart Me," and "Sing, Everybody, Sing," rendered by Martha O'Driscoll, and "Best of All," sung by James Dodd and male chorus.

Blonde Fever *(M-G-M)*

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Mary Astor, Philip Dorn, Gloria Grahame, Marshall Thompson, Felix Bressart, Arthur Walsh and others. **Director:** Richard Whorf.

Item 1: Comedy as crisp as the tang of burning autumn leaves. Item 2: A cast deft in handling hilarious dialogue and situations. Item 3: A screen play adapted from one of noted playwright Ferenc Molnar's gayest farces. Item 4: Direction by one of the stage and screen's ablest actors, now a director. The sum total: Metro-Goldwyn-Mayer's laugh treat, "Blonde Fever."

Mary Astor, returning to smart comedy in which her fans prefer her, has the leading rôle of a charmingly posed woman with a sense of humour, wife of a prosperous restaurant owner who falls in love, temporarily, with a flirtatious young girl. Philip Dorn is cast as the suave and polished husband, victim of "autumn fever." And it is Richard Whorf who abandons acting to direct the comedy, which is based on Molner's "Delilah."

Sunday Dinner for a Soldier *(20th-Fox)*

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Anne Baxter, John Hodiak, Charles Winninger, Anne Revere. **Director:** Lloyd Bacon.

"Sunday Dinner for a Soldier" is not a war picture. It is, rather, taken from Martha Cheavins' sensationally successful story of a family of five—poor in material wealth, but spiritually the richest of the rich—living on a weather-beaten houseboat moored to a palm-dotted strip of sand on the Florida Gulf coast. It is this clannish family's burning, prideful desire to have a soldier guest at Sunday dinner—as do their more prosperous neighbours in the village close by—that sets the colourful dramatic pattern for the unusual and inspired "Sunday Dinner for a Soldier."

Alternatively poignant and gay, "Sunday Dinner for a Soldier" is described as timely, escapist and earthy, and destined to win its way into the hearts of all family-loving people.

Friday

Night Club Girl *(G.F.D.-Universal)*

G.F.D. Theatre. **10.30 a.m.**

Cast: Vivian Austin, Billy Dunn, Judy Clark, Edward Norris, Maxie Rosenbloom, Minna Gombell, Leon Belasco, Andrew Tombes, Clem Bevans, Virginia Brissac, Emmett Vogan, George Davis, Fred Sanborn, The Mulcays, Paula Drake, Delta Rhythm Boys. **Director:** Edward F. Cline.

This entertaining musical tells the story of a brother and sister song-and-dance team, played by lovely Vivian Austin and 19-year-old Billy Dunn. They leave their small home town for Hollywood, where they are befriended by a newspaperman (Edward Norris), whose interest in Vivian is strictly romantic. Norris tries to get them a job in Maxie Rosenbloom's night club, but Maxie takes a lot of handling before this is accomplished.

The original story was by Adele Comandini, and screen play by Henry Blankfort and Dick Irving Hyland.

When Strangers Marry *(Pathe)*

Studio One. **10.45 a.m.**

Featuring Dean Jagger, Kim Hunter, Bob Mitchum and Neil Hamilton. **Directed** by William Castle.

Opening, the story finds Miss Hunter arriving at a New York hotel to meet Dean Jagger, her husband of four months, and instead running into Bob Mitchum, her former sweetheart. Her worry over the non-appearance of her husband is relieved days later when he clandestinely 'phones her from an obscure rooming house, and she joins him to find that he is hiding from the police. A man whose room he has shared for a night in a Philadelphia hotel has been murdered and robbed of 10,000 dollars. From this point onward the film is literally a classic of suspense.

A Wave, a WAC and a Marine *(Pathe)*

G.-B. Theatre. **2.30 p.m.**

Featuring Elyse Knox, Anne Gillis, Sally Eilers, Richard Jane and Marjorie Woodworth. **Directed** by Phil Karlstein.

In this story Sally Eilers is a Hollywood actors' agent, who sends her field man (Henny Youngman) to New York to sign for two pictures the two feminine stars of a popular stage show. Through a mistake, the emissary arrives in the film capital with the two understudies, and consternation reigns until Lana, a rival, reveals that he has the real stars under contract. But the situation is reversed when the understudies, at a night-club try-out, reveal unsuspected talent, and it requires typical Hollywood high-pressure activity to set matters aright before the girls carry out their enlistments in the service of their country.

Monday

They Are Guilty *(Pathe)*

G.-B. Theatre. **2.30 p.m.**

Cast: Helen Vinson, Lyle Talbot, Noel Neill, Richard Byron, Addison Richards, Ivan Lebedeff, Robin Raymond, Emma Dunn, Anthony Ward, Jean Carlin, Jimmy Strand, Odessa Laureen, Emmett Vogan, Claire McDowell, Edgar Norton, Ian Wolfe. **Director:** William Nigh.

Fed up with fashionable boarding schools and angry because of her mother's disinterest, Terry sneaks away one night and drives to a roadhouse with Jimmy. Surprised by juvenile officer Clint Davis, Terry dashes off in a borrowed car. Later Hal rescues her from a drunken motorist and drives her home himself. Hal discovers that his dad is neglecting his important defence job for a woman much younger than himself, while Terry learns that Alexis, a musician, has been a lover of her mother's, and, determined to show she is grown up, vies for his affection, too. Later, the musician is killed with Hal and Terry as suspects. The resultant headlines blaming the parents for the indiscretions of youth, have a sobering effect upon the mother and father of the young couple, who are finally located and cleared when the criminal confesses.

Tuesday

Something for the Boys *(20th-Fox)*

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Carmen Miranda, Vivian Blaine, Perry Como, Michael O'Shea, Sheila Ryan, Phil Silvers and others. **Director:** Lewis Seiler.

Broadway critics unanimously hailed the stage version of "Something for the Boys" as the laugh-hit of last season. It was, therefore, almost inevitable that Hollywood studios *en masse* would bid for the screen rights to the Cole Porter song-studded musical comedy. 20th Century-Fox proved the winning bidder, and Producer Irving Starr, with an unlimited budget, set to work on a fully-polished Technicolor version of the "Koh-i-noor" of musicals.

With Lewis Seiler as director, Starr selected a cast of talented musical favourites, as named above.

Tunesmiths Jimmy McHugh and Harold Adamson wrote additional songs, Nick Castle staged and directed the eye-filling dance routines. Altogether, "Something for the Boys" is said to be one of the most lavish, colourful, romantic and tune-filled of all the elaborate musicals from 20th Century-Fox, and the funniest screen musical in years.

Jack Carson and Jane Wyman, two of the honeymooners in Warner's escapist comedy, THE DOUGHGIRLS

When the Lights Go On Again *(Pathe)*

Studio One. **10.45 a.m.**

Cast: James Lydon, Regis Toomey, George Cleveland, Grant Mitchell, Dorothy Peterson, Harry Shannon, Lucien Littlefield, Barbara Belden. **Director:** William K. Howard.

Ted Benson, a young U.S. Marine, is sent home on a long leave suffering from "combat fatigue," and when nearly home is involved in a motor accident which brings on complete loss of memory. Bill Regan, a sympathetic newspaperman, undertakes to see that he gets safely home, and while in the train learns about the boy's backgrounds before the war. Ted comes from a well-to-do family and, in spite of protests from a conservative father, becomes very friendly with Tom Cary, an outspoken newspaper owner. Ted finally leaves home and marries Tom's daughter, who are happy together until the war separates them.

Regan, with this background to help him, tells Ted's parents and the young wife that the boy is very ill and cannot remember anything about his past life. He suggests that they try to build up Ted's memory by making him take up events from long before the war. It is hard going for all of them, but finally they see Ted's gradual return to normality and happiness.

Wednesday

The Doughgirls *(Warner)*

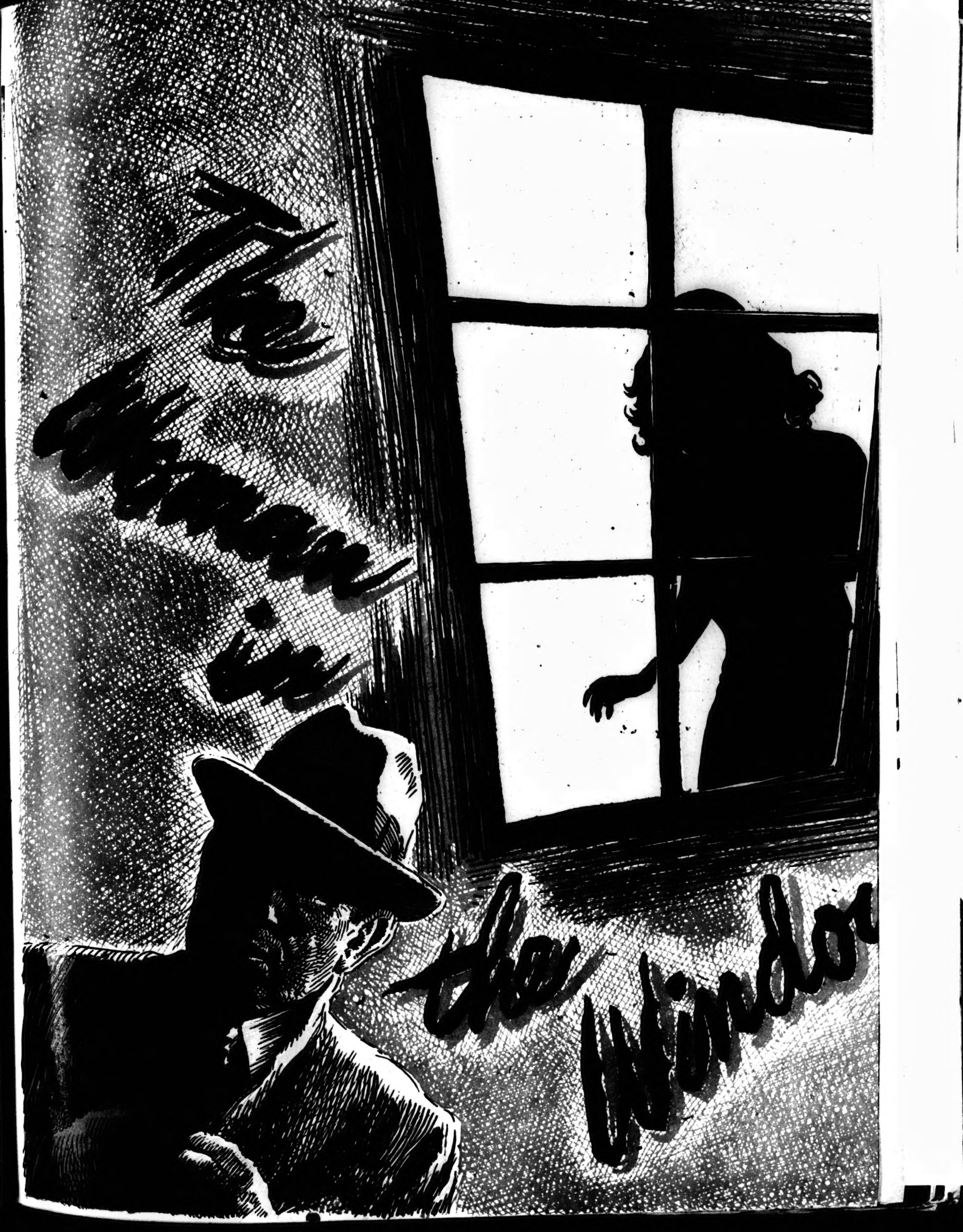
Studio One. **10.30 a.m.**

Cast: Ann Sheridan, Jack Carson, Alexis Smith, Jane Wyman, Irene Manning, Charles Ruggles, Eve Arden, John Ridgely, Craig Stevens, Alan Mowbray, Barbara Brown, John Alexander. **Director** James V. Kern.

Something out of the line of Hollywood to cheer exhibitors everywhere in the grey of Britain in the sixth year of war; a well-dressed, sparkling comedy with a glamorous cast assembled to keep the box-office busy. The glamour girls flit through expensive settings in ravishing clothes, for they are all brides or think they are, occupying the honeymoon suite in a swank Washington hotel.

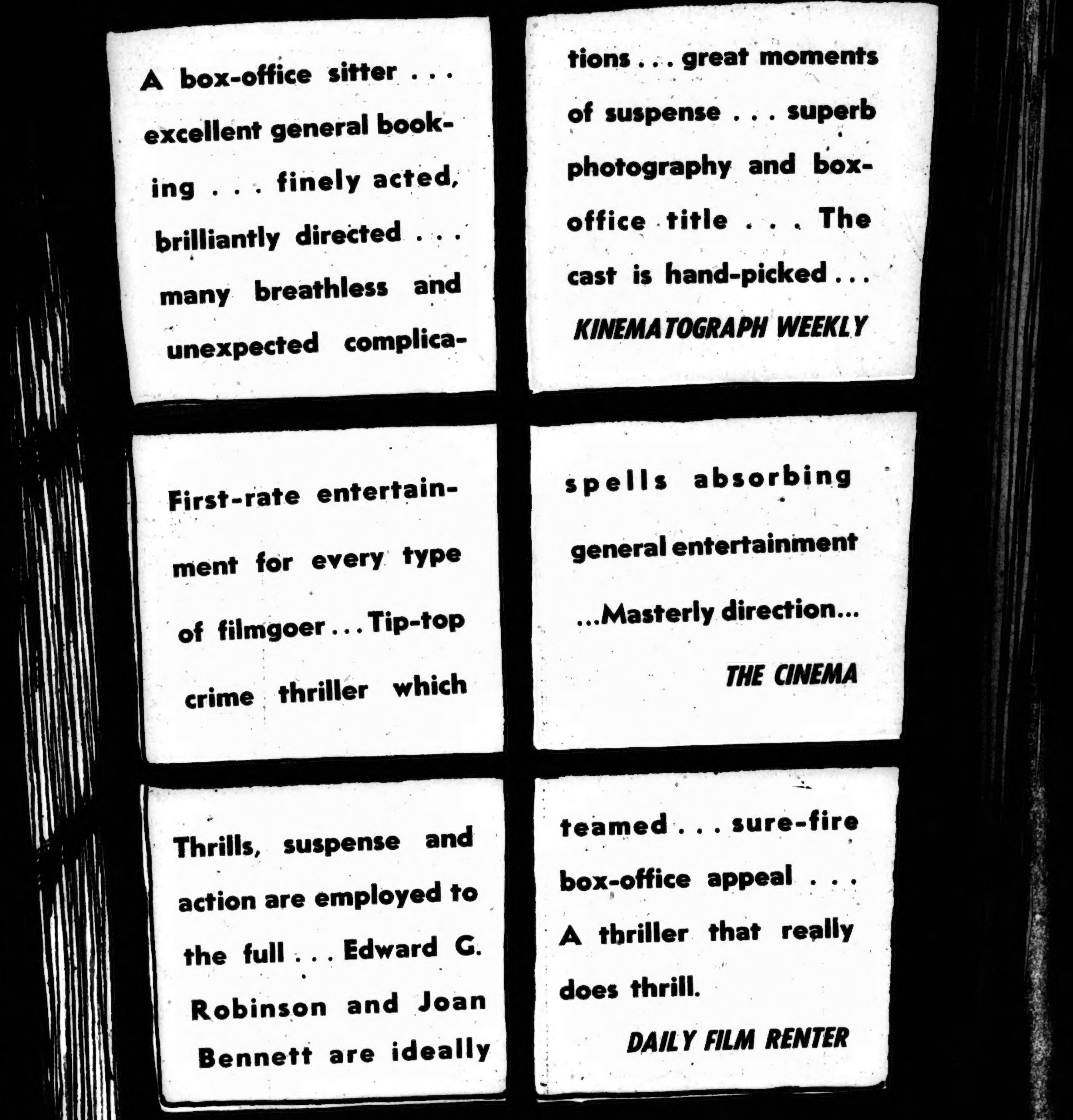
It all begins when Jack Carson and Jane Wyman think they have got married and turn up at the hotel for the honeymoon. Thousands of weary-eyed men and women are stampeding the lobbies to find rooms in which to sleep, and things are not improved when

Continued on page 37


The woman in the window

he Woman in the Window

another Winner from "International"



A box-office sitter ... excellent general booking ... finely acted, brilliantly directed ... many breathless and unexpected complications ... great moments of suspense ... superb photography and box-office title ... The cast is hand-picked ...

KINEMATOGRAPH WEEKLY

First-rate entertainment for every type of filmgoer ... Tip-top crime thriller which spells absorbing general entertainment ... Masterly direction...

THE CINEMA

Thrills, suspense and action are employed to the full ... Edward G. Robinson and Joan Bennett are ideally teamed ... sure-fire box-office appeal ... A thriller that really does thrill.

DAILY FILM RENTER

and Distributed by RKO Radio

GENERAL COUNCIL AGREES ITS MONOPOLY REPORT

Reworded Paragraphs Evoke Strong Criticism

"TRIBUNAL" GIVES WAY TO "BOARD"

CRITICISM of the action of the C.E.A. Committee on the Films Council "Monopoly" report in redrafting paragraphs 5 and 8 (dealing with the constitution and functioning of the Arbitration Tribunal) was made at last week's meeting of the General Council. Charges that a paragraph passed by the branches had been thrown overboard were met by the General Secretary, who declared that there had been no modification of the views originally expressed, but merely a rewording, which now covered the views of both independent and circuits. A proposal by R. H. Dewes, who tentatively accepted the new formula on behalf of his company, that these paragraphs be referred to the R.E.P. Committee, was ultimately withdrawn.

THE paragraphs in question were 5 and 8 of the original report of the committee which now reported its intention, with the view to dispelling the confusion aroused by the use of the word "tribunal," to call the proposed body what it is, namely, "Arbitration Board." This, it was explained, was a change of form merely for the purpose of expressing with greater accuracy and clarity the original comments on these paragraphs. These will now read:

Reworded Passages

Para. 5. The General Council is unanimously opposed to a tribunal constituted as recommended in the Cinematograph Films Council Committee's report. The General Council is also opposed to a tribunal constituted as recommended being the body to administer the recommendations in paragraphs 8, 10, 11, 17 and 18. The recommendation in paragraphs 7 and 17, if introduced into legislation, in the opinion of the General Council, would be matter for administration by the Board of Trade. The matters in paragraphs 8, 10, 11, 17 and 18 would, it is suggested, be dealt with by means of arbitration machinery referred to in paragraph 8.

Constitution of Board

Para. 8.—In place of the tribunal referred to here and generally throughout the report wherever it is applicable, the General Council desires and wholeheartedly supports the institution of arbitration machinery whereby all Trade disputes can be referred to an arbitration board or panel, for arbitration. As to the composition of the arbitration board or panel, as any appointment would be made by the President of the Board of Trade and may take one of several forms, the General Council would welcome the opportunity of discussing with the President of the Board of Trade, at a later stage, the actual constitution. Two or three different forms have been mentioned. There might be a permanent Board of Arbitrators, or two arbitrators and a chairman. Some sections would like the board to consist of persons within the Industry possessing a full knowledge of its problems. Others would be equally pleased with a board of persons entirely independent of the film Trade who could sit with assessors when any technical matters arose. Others would not object if there were no permanent appointment and that, as and when occasion arose for an arbitrator, the appointment could be made specifically by the President of the Board of Trade.

This will be followed by the existing comment.

Trade Tribunal Need

Coun. A. W. **Green** felt they should oppose any form of Government control or tribunal solely consisting of Civil Servants. While there should be conciliation machinery it should be set up within the Trade and have knowledge of the Trade, with a chairman appointed by the Board of Trade. If ever the General Council passed a recommendation for any form of Government control it would be sunk. What was wanted was a Trade tribunal within the Trade with Government official backing, and this he would support.

J. J. **McCracken** did not think any member of the General Council had voted for Government control.

Coun. H. P. E. **Mears** retorted that Government control had crept in because it was with one every hour he lived, and he forecast that the Industry would be Government controlled in a few years if the present methods were followed. Nevertheless, Government control was or was not being requested. Was not this a grand opportunity to tell the Government that the Industry would put its own house in order and Government interference was not required.

Circuit Approval

R. H. **Dewes** said he was authorised to say that his company viewed the committee's report as a sincere attempt to set up arbitration without Government control in an equitable manner to all concerned. Consequently, his company would give it close examination without delay. They were definitely and totally opposed to Government control, but arbitration within the Industry they would never oppose; in point of fact from the earliest stages they welcomed it. If these two recommendations appeared to them as a genuine attempt to find a formula, acceptable to all parties of the association, was it not possible that the formula might also be acceptable to the producers and the renters. Mr. Dewes wished to suggest:—

"That these two paragraphs be referred to the R.E.P. Committee for immediate examination."

Rift Averted

Coun. L. G. **Hill** was ready to agree the report in its entirety in the hope that the tragedy of splitting independents and circuits would be averted. In the branches a very bitter spirit was developing, but if the circuits were ready to follow in spirit and principle the recommendations of this report so that the association could go to the Board of Trade with a united policy, he believed that the majority of the independents would be with them. Government control was here. Did anyone present think the Government would relinquish all control on the best propaganda medium the world had ever known?

C. P. Metcalfe thought Mr. Dewes' suggestion a most extraordinary one, and he was against it. He could not agree that the association's report should be given to other people to modify, amend and tear to pieces before it went to the Board of Trade.

Why Jettisoned?

J. J. **McCracken** reminded members that a committee had been elected to deal with the Monopoly Report, and it had placed its observations before the General Council, who, in turn, had passed these to the branches for comment. The branches were in favour of the observations passed by the General Council.

While he was assured that there was no alteration in the meaning of the original observations which had been rescinded in an endeavour to overcome opposition of the circuits, he wished to know why they were discussing the throwing overboard of a paragraph which had been passed by the branches.

Views Unchanged

The **General Secretary** (W. R. Fuller) confirmed that there had been no alteration and no attempt to modify any views expressed, merely a rewording which now expressed both views, and it also covered the views expressed by the circuit representatives at the branches.

In regard to procedure, it was obviously necessary for the General Council to state its views on paragraphs 5 and 8, which were not changed from what they were at the previous meeting, and then the report would be sent to the Board of Trade. There was nothing to prevent meetings of the three Trade associations or of the R.E.P. Committee subsequently.

Coun. R. E. **Richards** felt the suggestion was entirely out of order. The association had been invited by the President of the Board of Trade to submit its views and not the joint views of any committee.

No Interference

George Singleton was also against any part of the report at this stage being submitted to a joint committee. Exhibitors had the right to state their own case. He was all for the measure of Government protection envisaged by these clauses; this tribunal was a most important part of the report, and it would be very stupid to throw this away. Exhibitors were seeking protection against possible damage to their business which might be inflicted by another section of the Industry. There was no question of Government control. Only as a last measure and in the event of conciliation machinery failing within the Industry would a tribunal appointed by the Board of Trade be invoked. He was all for it as it would safeguard the independent exhibitor.

The suggestion of reference to the R.E.P. Committee was withdrawn.

Sir **Alexander King** pointed out that this tribunal under the new wording had no power of initiation and he had no fear whatever of Government control arising out of this. At his branch meeting there was no trouble with the circuits at all. He had been continually hearing complaints about the renters and questions asked as to what could be done about it. In future the K.R.S. could discuss and settle every matter with the C.E.A. so that there would never be need for this arbitration panel. The K.R.S. did not want this tribunal, which was one of the greatest reasons in favour of it. Let exhibitors also conduct themselves in such a way that there would be no need to appeal to it.

Sir Alexander went on to say that he was delighted with the new wording as he was anxious there should be no split in the association and that this time the association should go to Whitehall in complete unity. He congratulated Mr. Fuller on the wording of these comments.

Watered Down

C. P. **Metcalfe** submitted that the original wording was the wording of the committee appointed to deal with the Monopoly Report and the independents were unanimous in agreeing with it. When the committee submitted their comments to the General Council this original wording was received with enthusiasm and afterwards the great majority of the branches had accepted it exactly as it had been submitted to the council, and with very little thought an entirely new paragraph had been inserted which definitely watered down the paragraph.

Studio Space Assurance

The two paragraphs were subsequently put to the meeting and carried as was also an amendment to paragraphs 3 and 4 of the report, dealing with the availability of studio space.

Having received assurances that studio space will be released as quickly as possible and would be fairly allotted as between "combine" and independent production, the committee proposed to add to paragraph 4, after the words "Your committee supports this recommendation," "but understands that these recommendations are being given effect to by the Board of Trade in conjunction with the British Film Producers' Association and therefore the matter does not call for any further comment."

One or two amendments submitted by the branches were considered and rejected and the report was thereupon agreed to by the meeting.

The General Council then considered the procedure to be adopted for forwarding the comments to the President of the Board of Trade in accordance with his invitation.

"PLUMPING" FROWNED UPON

AT last week's meeting of the General Council Coun. H **Simpson** moved: "That from now onwards the General Council does not permit 'plumping' when any vote is taken."

Coun. Simpson said that the Association ought to do what it could to bring its methods of business into line with modern thought. Under the present system it would be possible at committees and branch meetings for certain people to abstain from supporting worthy candidates for a particular office. If the resolution could be adopted it would ease the situation considerably, particularly in the case of new members who would come to the General Council. If there were any talent displayed it would receive the support to which it was entitled.

F. W. **Morrison** seconded.

The **General Secretary** (W. R. Fuller), in replying to inquiries, stated that this would become a Standing Order and would not necessitate alteration of the rules, nor would notice have to be given at the annual meeting.

The resolution was carried.

General Council Shorts

The **President** sympathetically referred to the death of Major A. W. Banner, a former delegate from the Hants and East Dorset branch for many years.

New Members

Thirteen new members were balloted for.

Date of Next Meeting

It was agreed that the next meeting be held in London on February 14, 1945

The licences of the Carlton, Mount Street and the Majestic, St. Helens Road, have been transferred from James Carter to John Buckley.

SCOTS QUOTA PROTEST ENDORSED BY C.E.A.

Prosecutions Criticised and Official Defence Urged

NEED FOR PARLIAMENTARY ACTION

THE action of the Scottish branch circulating among Scots M.P.s a protest against the proposed increase of the exhibitors' quota and complaint of the legislative forcing of unacceptable British films upon independent Scottish exhibitors was endorsed at the last meeting of the General Council. There was considerable discussion which ranged over a wide ground. The Board of Trade quota prosecutions were criticised, and in one case there was an allegation of miscarriage of justice. It was contended that defence of exhibitors charged with default should be undertaken by the C.E.A. Complaint was also voiced of the inadequacy of Parliamentary presentation of the exhibitors' case

The debate arose from the consideration of the following telegram sent by the Scottish branch to all Scottish Members of Parliament.

"That this branch of the C.E.A. considers the forcing by law of the showing of unacceptable British films is extremely harmful to the British film Industry and constitutes a severe tax on independent Scottish exhibitors. While recognising that the quota on exhibitors cannot be completely abolished during the term of the present Act, it strongly protests against the Board of Trade's proposed increase above 15 per cent. on exhibitors' quota.'

SIR ALEXANDER KING, quoting the opinions of the Scottish branch, said the Scottish exhibitors only learned at the last moment that the President of the Board of Trade was putting through new Orders in Council for the quota for the remaining period of the present Act. Scotland had no idea of it when those Orders in Council went before the House of Commons, and they immediately sent telegrams to all Scottish Members of Parliament because Parliament was raising the matter in a few days, and this was the only way. A telegram was also sent to Hugh Dalton as they felt much harm would be done by increasing the quota when pictures were not available.

Representations Ignored

Sir Alexander recalled that a deputation from the C.E.A. had laid the association's views before the President of the Board of Trade as to why the quota should not be more than 15 per cent., and this was the third time the Board of Trade had ignored those views. Nothing could be done now because the Orders had been passed, but had they known a few days earlier these Orders would have been held up in the House of Commons because the Scottish M.P.s would have supported them. Some Scottish members thought they should have been warned, perhaps by the association, so that more time could have been given to their miniature campaign.

Sir Alexander thought a letter should be sent to the Board of Trade expressing the association's regret that its considered views had again not been acted upon.

Minister Criticised

F. B. B. BLAKE wished to raise a point on a statement made in the House by Captain Waterhouse to the effect that "on the exhibitors' side last year there were no fewer than 960 defaulters and that clearly exhibitors could have no control over the films in the hands of the renters and much less over what was produced by the producers, and therefore there had been no means under the existing Act and no wish on the Board of Trade's part to prosecute." This statement had been published in the local and Trade Press and read by thousands of exhibitors, and gave the idea that fears of prosecution were very remote. Members should be warned that such a statement could not be accepted as truth, and he had written to Captain Waterhouse asking why, if such were the case, he had been prosecuted.

Sir ALEXANDER KING drew attention to a particular case in Macclesfield where an exhibitor owning five small kinemas was prosecuted because the fifth and smallest kinema failed to fulfil its quota.

Another Appeal

J. J. MCCRACKEN endorsed the hardship of the Macclesfield case and stated that the exhibitor in question was exceedingly bitter over the treatment he had received and the penalty inflicted.

Mr. McCracken wished to see published the percentage of defaulters, which would give a fairly true indication as to whether the number of British films available was sufficient to fulfil quota requirements. He supported Sir Alexander King in his proposal that further representations should be made to the Board of Trade to obtain a reduction to reasonable limits.

Coun. H. P. E. MEARS supported Sir Alexander King and could not see why the association could not take the case up as a body and not leave it to one of the branches. It was known that many British films were unacceptable in Britain as well as Scotland. When the member at Macclesfield was prosecuted did the C.E.A. take any steps to put an eminent lawyer at his disposal for his defence? Nothing was done. It was time the association took some collective interest in these matters and not leave it to the individual branches.

"Miscarriage of Justice"

C. P. Metcalfe also thought it was time the General Council did something about these prosecutions; the association ought to watch for a suitable case and take up the defence to which the exhibitor was entitled. The safety clause in the Act, he thought, was not operated by the magistrates, and the case of Mr. Blake was a blatant miscarriage of justice. There were plenty of examples of these cases, and the association should go to an appeal and back up the exhibitor.

The association ought also to watch the statistics of the Board of Trade which were put out from time to time. They were true but misleading to those who did not understand the Trade. As a general body exhibitors always had exceeded the quota, but in small villages where there were one or two small kinemas it was easy to exceed the quota, whereas in large competitive areas it could not be fulfilled. It gave exhibitors a bad name when Members of Parliament looked at these statistics

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Scots Quota Protest

and saw a high percentage of 1,000 exhibitors had not bothered to comply with the quota.

Coun. J. C. WHITAKER thought the best way to get to the Board of Trade was through Members of Parliament. All branches should contact their local M.P.s so that they were conversant with the Industry in the House of Commons.

Anomalous Position

Ald. G. W. A. WRIGHT felt members were drifting from the point. Attention should be focussed on the two Orders in Council amending the Cinematograph Films Act of 1938 which brought up the quota for 1946/7/8 rising to 20 per cent. Those were the actual facts to face. **The Board of Trade gave no guarantee of increased production, and Captain Waterhouse had simply hoped that production would increase, and had gone on to tell the House that in 960 cases it had been found impossible to prosecute because the exhibitors had the perfect answer of being unable to obtain the product to fulfil the quota.** Nevertheless, the Board of Trade was taking exhibitors into Court and by the brilliance of their prosecution and the alibi of their reissue films, that may have been shown four times previously, they got a conviction.

In True Perspective

The GENERAL SECRETARY (W. R. Fuller) pointed out that members were talking about three different things. First of all, in regard to the Orders in Council, these arose out of legislation. The quota was down to the lowest level allowed—15 per cent.—and that Order had run out. There was the prospect of either making another Order or of letting the schedule in the Cinematograph Films Act automatically take exhibitors into the neighbourhood of 22½ per cent. The association had given evidence to the Board of Trade and it was excellent evidence.

The second point was the Statute took into account old films, and the life of a British film for this purpose was four years. About two years ago the association had objected to this and at that time there were about 400 old films. The next step would be to get this clause taken out. otherwise exhibitors were faced with an Act which made it obligatory to show quota and the quota had to be got out of old films. That was the situation which the Board of Trade was administering.

The third point was that figures for all over the country showed 18/19 per cent. the previous year. There was a period of 22 months before the quota would rise above 15 per cent. and production was increasing.

Parliamentary Pull Wanted

A. J. GALE submitted a proposition **That the action of the Scottish branch be endorsed and the association take the necessary action immediately to follow this up on behalf of the association.**

He thought the telegram sent by the Scottish branch summed up the position. The Board of Trade were influenced by pressure brought to bear by members of the House of Commons.

Coun. MEARS seconded.

G. SINGLETON pointed out that there was no Member of Parliament who could state the exhibitors' case and yet he was dismayed to find that the only way to get the Quota Act altered must be through political action. Next time it was discussed he hoped the exhibitors' case would be put forward adequately.

The resolution was carried.

Good Work by Joint Committee

FIFTY-SEVEN cases of alleged hardship in connection with bars have been investigated by the Joint Committee of the C.E.A. and K.R.S. presented at the last meeting of the General Council, and satisfaction was expressed at the manner in which the work had progressed.

The lifting of a number of bans affecting fourteen kinemas was reported: in seven cases no alteration in the ban is recommended. Three applications for concurrencies were allowed.

In a number of the cases where intervention was refused a definition of a bar emerges. In the case of two small towns nine miles apart, with no population in between and neither drawing upon the other, the film rental in one is about three times the other. The bar in such a case is for the purpose of governing the order in which the print of the film travels.

Coun. H. SIMPSON thought it important that in future this committee should take into account certain general principles that should apply. He visualised the position when a member took a grievance to the proposed "Tribunal," which would not have statutory law to work upon and must of necessity follow the procedure of the Chancery Courts, and he asked the committee to bear in mind in dealing with these cases the reaction it might have when future legislation was promoted.

Right of Appeal

It is pointed out that any member aggrieved by the decision of the Joint

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Committee may appeal to the Joint Committee by writing to the General Secretary, who will make arrangements for the parties to be heard by the Joint Committee.

Procedure

It has been asserted that branches do not always hear both the exhibitor barring and the exhibitor barred. Branches are asked in future to request the attendance of all exhibitors interested and hear all concerned before sending in any recommendations. If an exhibitor should not attend after due notice, the branch can go forward with consideration of the case, but should send a letter stating the hearing was made in the absence of the exhibitor who failed to attend.

C.E.A. PROBE INTO E.T. INCIDENCE

THE Legal, Finance and Parliamentary Committee reported to the General Council last week that it had been giving consideration to the subject of Entertainments Tax, and in response to a request for special consideration of the position in London, had asked to be supplied with definite information. The subject will be considered again in the light of this information at the next meeting of the Committee.

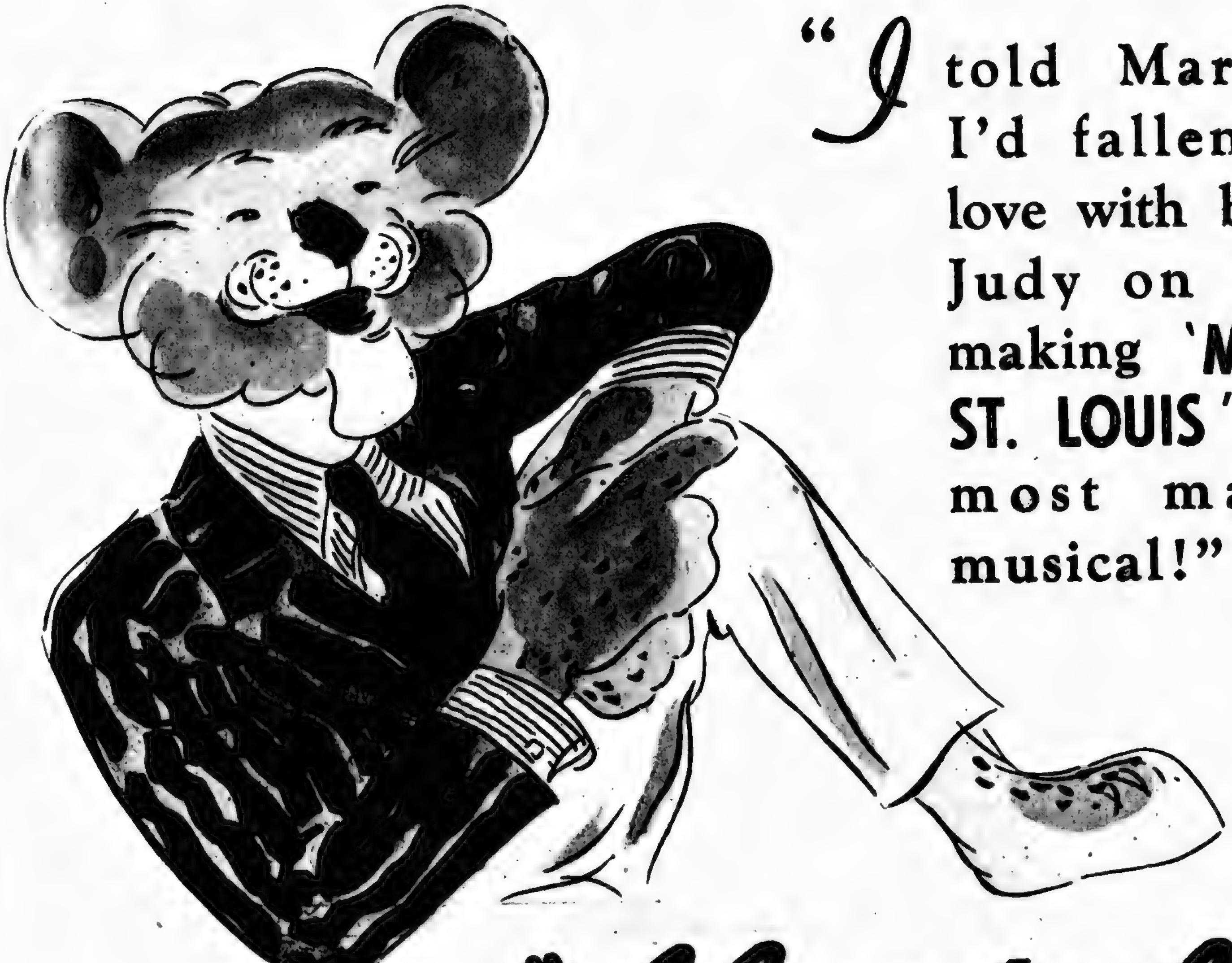
Information as to matinee prices for morning and afternoon performances in London was the subject of discussion.

The matter was deferred for further information to the next meeting.

War Office Committee

A letter of thanks, dated December 30, 1944, from Brigadier N. M. Carstairs, Director of Army Kinematography, for the continued support of exhibitors, was read and noted.

LET LEO TELL YOU!



"I told Margaret that I'd fallen madly in love with both her and Judy on account of making **'MEET ME IN ST. LOUIS'** the screen's most magnificent musical!"

VARIETY says—

"'MEET ME IN ST.LOUIS' is the answer to any exhibitor's prayer. Perhaps accented these days as ideal 'escapist' film fare, it would be sure fare in any period. It holds EVERYTHING for the film fan."

"Meet Me in St. Louis"

JUDY GARLAND

MARGARET O'BRIEN ★ MARY ASTOR ★ LUCILLE BREMER ★ TOM DRAKE ★ MARJORIE MAIN ★ A Metro-Goldwyn-Mayer picture

PHOTOGRAPHED IN TECHNICOLOR

(Hear Judy sing "THE TROLLEY SONG"—already becoming Britain's No. 1 Hit Tune!)

TODAY! THE MONEYMAKING MARCH CONTINUES WITH *"Blonde Fever"*

M-G-M THEATRE, 10.30 AND 2.30

Add

more

to the Hits you've already seen—and there's no wonder the whole Industry salutes WARNER'S MARCH - PAST OF **1945**

* * * *

JANUARY 1

OLD ACQUAINTANCE

JANUARY 29

SHINE ON, HARVEST MOON

FEBRUARY 12 **JANIE**

MARCH 12

THE CONSTANT NYMPH

MARCH 26

ARSENIC AND OLD LACE

APRIL 23

THE VERY THOUGHT of YOU

MAY 7

THE CONSPIRATORS

MAY 21

FLIGHT FROM FOLLY

JUNE 18

HOLLYWOOD CANTEEN

JULY 16

TO HAVE & HAVE NOT

JULY 30

THE DOUGHGIRLS

Another

like 'ARSENIC

HEDY

LAMARR ·

SYDNEY

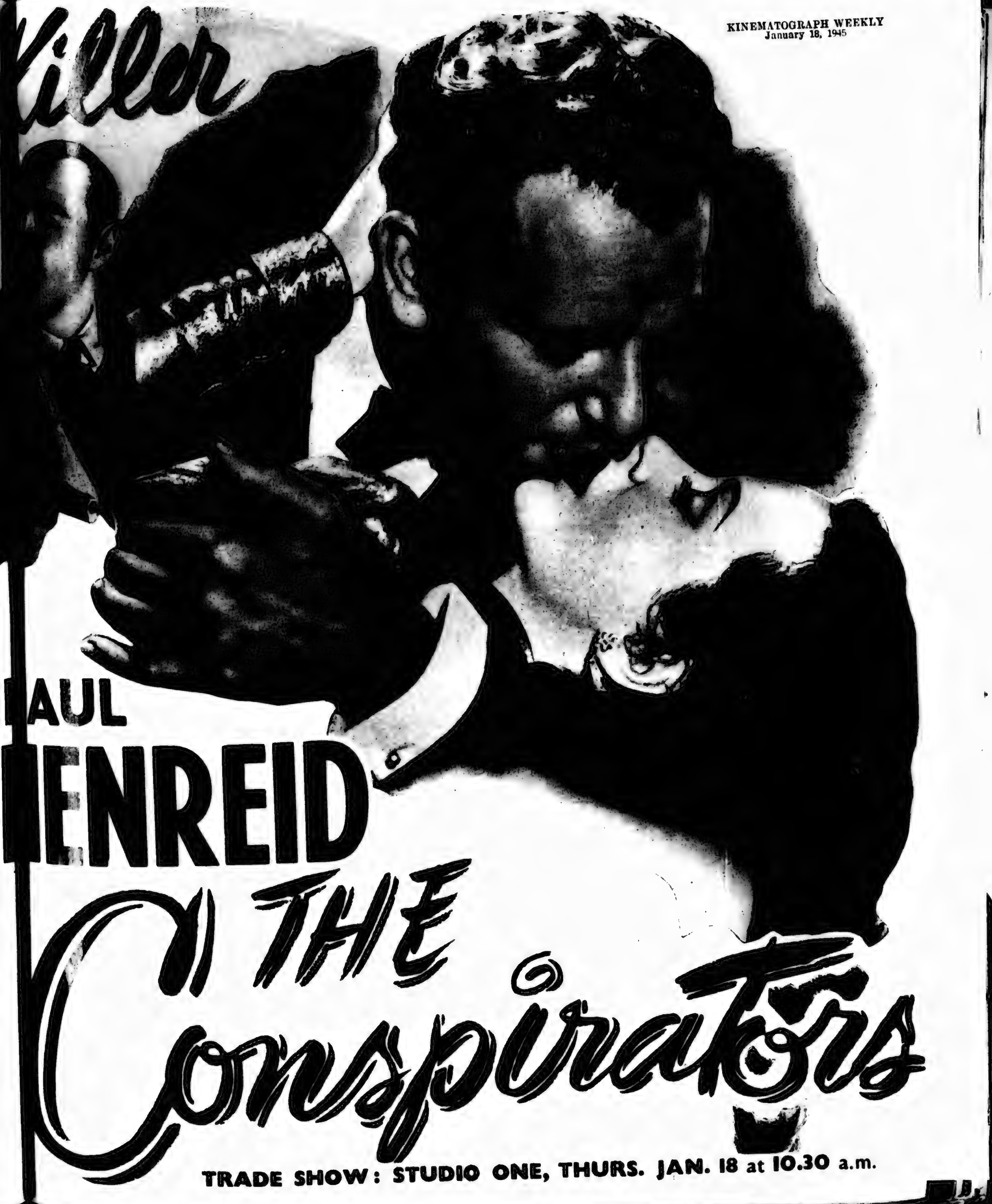
GREENSTREET

PETER LORRE

with

VICTOR FRANCEN · JOSE H
CALLEIA · CAROL THURST N

Directed by JEAN NEGULESCO
Produced by JACK CHERTOK
JACK L. WARNER, Executive Produce


iller
AUL
ENREID
THE
Conspirators

TRADE SHOW: STUDIO ONE, THURS. JAN. 18 at 10.30 a.m.

"Who is your
AIR-GUARD?" says Wee G.

The greatest menace to the health and productive capacity of the community is the germ-laden air of crowded buildings—particularly the persistent bacteria of colds and flu. Every employer can easily clear the air of infection to-day, with GERMSTROYD—the most effective spraying essence known. To be really efficacious, the spraying should be done regularly twice daily. Make this a regular duty of one of your juniors—appoint him the cinema's air-guard.

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Your best protection against INFECTION!

In all popular perfumes. Highly concentrated in 1 gallon drums. Sturdy Sprayer as illustrated. Prices on application.

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BRANCHES THROUGHOUT THE UNITED KINGDOM

SUCCESS

By BEN of B.N.

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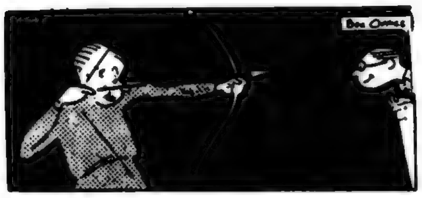

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Different again, is "The World Owes Me a Living," a romance of peace time flying which has another fine artiste in David Farrar, probably one of the grandest British screen finds of recent years. Judy Campbell, too, has been singled out particularly by the Trade viewers for her work in the film, and Sonia Dresdel, well-known West End stage star, shares acting honours for her work in the picture.

Still searching for variety we find it in "Strawberry Roan," a story of a London night club girl who becomes a farmer's wife. It has some refreshing scenes of the English countryside and great acting performances by Billy Hartnell and a lovely newcomer, Carol Raye, to say nothing of some grand work by Walter Fitzgerald, John Ruddock and Wylie Watson.

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Separate C.E.A. Section for Managers

Move to Solve Union Problem

A PROPOSED solution of the managers' association controversy was presented to the General Council of the C.E.A., who endorsed a proposal by the London and H.C. Branch for a separate section of the C.E.A. for managers. Immediately the separate section is in operation no question will then arise of recognising any other body as the appropriate body to deal with managers, it is contended.

The separate section would be completely autonomous. There would be a branch corresponding to each branch of the Association with similar rules to those of the branch.

Its objects would be to protect the interests of managers, to undertake training schemes; to provide conciliation machinery for the settlement of disputes between managers and their employers.

It is suggested that at the outset all managers who are C.E.A. nominees should automatically become members of the separate section. Other managers, who are not members of the C.E.A., would be invited to apply for membership of the separate section. In respect of those who become automatically members it would be a matter for the C.E.A. to make a capitation grant for the first one or two years, after which the subscription should be fixed—one guinea is suggested—and would be payable by all.

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The other point would be that if any branch of the separate section deliberately failed to carry out the rules or functions, the C.E.A. could step in and take the necessary steps to put the branch in order. The reason for this is that the C.E.A. could not have a branch of a separate section deliberately refusing to carry out its rules and be without means of preventing that having a deleterious effect upon the whole association.

The funds of the separate section would belong to it. The separate section would not be empowered to spend more than its income, and if it accumulated and the section were ever wound up there would be a clause that any balance or surplus should go not to the C.E.A. but to the C.T.B.F. for the benefit of managers.

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The most important part of the scheme would be to negotiate as between the various branches' conditions for managers which will obviously be bound to be stabilised sooner or later, and it is just as well to be sooner, and to set up conciliation boards in every branch area for the settlement of disputes. The separate section would officer itself. It is not intended that the C.E.A. should have any representation as that would interfere with the autonomy of the separate section.

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Continued in column 2

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Opportunity was also taken to bring to Mr. Rank's notice the special position of some 1,250 kinemas which, in peace time, used not to take more than £50 per week. It was pointed out the extreme difficulty of normal percentage terms coupled with a week's booking. These cases Mr. Rank promised to go into.

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Before dealing with these specific complaints, Mr. Rank referred to certain "inaccurate statements" made at meetings, which he asked the General Council to investigate. If they were found to be inaccurate he would invite an apology. Mr. Rank went on to refer to two specific instances.

R. H. Dewes felt it was particularly unfortunate that certain information was given to the Press before the report was made to this General Council without the agreement of Mr. Rank, because the representations that appeared gave a definitely incorrect impression of what had transpired, and Mr. Rank had every right to be concerned at the development. It was also unfortunate that in this matter, which could have been carried to a smooth conclusion, that there was the double question of misstatement. He felt those concerned should withdraw their statements and express regret.

Fuller Explains

The General Secretary (W. R. Fuller) stated that Mr. Dewes' remarks were entirely legitimate and serious note should be taken of them. He explained there had been no divergence from the practice normally followed after meetings, when the Press were given a certain amount of information of the discussions.

Furthermore, Mr. Fuller agreed with the criticism that any statement in this case should have been a joint one, but the whole of the meeting had been of so harmonious a nature and in regard to the trading terms there was such ready agreement on behalf of Mr. Rank, that an accurate report, as was thought, had been given.

In regard to the misstatements at the meeting Mr. Rank had said he would send along details, and had these particulars been available these would have been published with equal pleasure. These details would, of course, be passed to the Press in the report of the present meeting.

In the specific case of Ald. Wright, the particulars supplied showed that break figures had been agreed and bookings made at less than 50 per cent., and that his statement to the C.E.A. as reported in the Trade papers was not correct.

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Ald. Wright, after explaining that at the last meeting complaints were buzzing on all sides, said that his objection was to the effect that the break figure was not stated on the contract, but he did not dispute that he had received a letter agreeing to a break figure, and he wished to withdraw the previous statement as he now understood the letter was part of the contract, and therefore his previous statement was misleading. He did that unreservedly.

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The report was received and adopted.

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The greatest menace to the health and productive capacity of the community is the germ-laden air of crowded buildings—particularly the persistent bacteria of colds and flu. Every employer can easily clear the air of infection to-day, with GERMSTROYD—the most effective spraying essence known. To be really efficacious, the spraying should be done regularly twice daily. Make this a regular duty of one of your juniors—appoint him the cinema's air-guard.

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PARLIAMENTARY LIAISON DEMAND

NEW PERMANENT C.E.A. OFFICIAL

FOLLOWING complaints in the General Council of the inadequacy of the presentation of exhibitors' policy in Parliament, members sympathetically received a suggestion by Dennis C. Walls that a permanent salaried chairman be appointed to the Legal, Finance and Parliamentary Committee to conduct the affairs of the Trade in Parliamentary circles. The proposal was referred to the L. F. and P. Committee for report.

MR. WALLS remarked that there was complete unanimity that as little Government interference as possible was wanted. One had to bear licensing, Entertainments Tax, etc., but it was necessary to ensure equity and justice, and there was a routine for dealing with Bills before Parliament. Government Departments were not legislators but Members of Parliament were. The quota resolution from the Scottish branch would never have been brought forward had the Association been represented in Parliamentary circles.

Although the Association was on excellent terms with Government Departments and had certain Parliamentary contacts, there were some members who were entirely ignorant of the kinema Industry. One M.P. he had met had not even heard of the "Monopoly Report," and he felt Members of Parliament should know something of the Trade.

The idea was that the Legal, Finance and Parliamentary Committee, as established, had no continuity apart from the General Secretary, who was extremely able. It should have someone who could go into the House of Commons with ability to marshal facts and talk authoritatively to our legislators. The question of cost would arise, but even if it cost £10,000 that was only 50s. per kinema per annum.

Coun. H. SIMPSON moved that it be referred to the Legal, Finance and Parliamentary Committee for report. J. C. WHITAKER seconded.

Major GALE pointed out that there were several points that would concern the association in the near future:—

1.—£40,000,000 was being paid in Entertainments Tax and there was the possibility of being confronted with the same situation as existed after the last war, and it was necessary to have someone to concentrate on this.

2.—Sunday opening and the varying conditions.

3.—The quota must be tackled in the near future.

4.—Television was another subject that would give the Trade much concern in the near future.

5.—There would be dealings with Parliament in connection with labour problems.

There were many other vital problems to be tackled by a man who could concentrate on Parliamentary work. In this work he would save his salary many times over.

The resolution was put and agreed.

Glasgow Committee Reports Against Films

RECOMMENDATIONS for the restriction on the attendance of children at kinemas and for the appointment of a committee to investigate the influence of films on children are made in a survey on delinquency made recently by the Glasgow Education Committee.

The recommendations affecting the kinema which have been submitted to the Secretary of State for Scotland are as follows:—

The kinema Trade should be asked not to admit children accompanied or unaccompanied by adults during normal school hours.

That the frequency with which certain children visit the kinema is disquieting, as is the lack of discrimination frequently shown either in the type of film or the hours at which children are allowed to attend.

That a committee be established to investigate the influence which films generally have on the conduct of children, with powers to cite witnesses to give the necessary information.

This is part only of a very comprehensive survey which covers every aspect of youthful life in its relation to conduct.

Kinema Newsman Passes

William Cassie, who died in a Glasgow infirmary, was well known for many years in the West of Scotland through his work as kinema correspondent and representative of a number of Trade papers.

Hawick S.O.

Following on the action of Hawick magistrates in making available for civilians the one kinema open in the town at night on a Sunday, the local clergymen have agreed to meet to consider this new development, and to advance any viewpoint on the position.

Previously the Sunday opening in the area has been arranged after negotiations with the religious bodies, but it is understood that the decision was taken on this occasion without such consulation.

Brothers' Tragic Deaths

The death in a kinema in Antwerp, where he had gone when on leave, is reported of Corporal Norman Spence, who was, pre-war, an attendant in Dundee. A bomb struck the building.

By a tragic coincidence, his brother Edward, who was at the Majestic, also lost his life in the fire there at the beginning of the war.

Dennis Day and Judy Canova in Republic's SLEEPY LAGOON, recently Trade shown by British-Lion

THE WAGES COUNCILS BILL

Trade Voluntary Machinery "Adequate"

The L.F.C. Committee, reporting at last week's meeting of the General Council, referred to the "Wages Councils Bill" which will shortly be the subject of consideration by Parliament. This Bill contains three main proposals:—

(i) To re-enact the Trade Boards Acts, 1909 and 1918, and in so doing to bring the powers of trade boards into line with those of analogous bodies established under later legislation.

(ii) To provide additional powers whereby a Wages Council can be established subject to a recommendation by an independent commission of inquiry where the commission is of opinion that voluntary machinery is not adequate and as a result a reasonable standard of remuneration is not maintained.

(iii) To continue with minor modifications the provisions of Part III of the Conditions of Employment and National Arbitration Order, 1940, for a period of five years from the date on which that Part ceases to have effect. This will continue the obligation on employers to observe terms and conditions of employment not less favourable than the recognised terms and conditions in the trade or Industry in the district.

The committee drew special attention to the terms of sub-section (ii) inasmuch as this Bill will cause little concern to the association if the policy of the General Council on national negotiations is pursued. This will explain the reason for the General Council's progressive policy that its voluntary machinery should be adequate and recognised as such.

The Work of the Kinema Units

GLASGOW CINEMA CLUB

THE guest of honour at last Friday's luncheon of the Cinema Club was Joe Loss, the well-known band-leader.

The president also had a word of welcome for Lieut. John Elder, R.N.V.R., well known in Glasgow film circles, and to Capt. Hayward, of the 41st Kinema Section, and Capt. Thomas, of the Kinema Section.

He also congratulated Roy Graham on his election to Crieff Town Council and expressed the pleasure at the presence of the vice-president, D. A. Stewart, after his recent illness.

In reply, Joe Loss, in thanking the members for their hospitality, referred to his recent experiences in Holland and Belgium and said he thought more publicity should be given to emphasise the grand work that was being done for the troops by the kinema units and the mobile kinemas. More than anything else, the troops depended on the kinema for their entertainment.

Lieut. Hayward also gave some interesting reminiscences of the Kinema Unit's work in the Mediterranean area, saying that even during the worst of the Anzio beachhead, kinema shows were continually given, either in dug-outs or out-of-doors.

D. A. Stewart extended the thanks of the Club to guests and visitors.

The President intimated the next luncheon on February 9 would be the usual pantomime stars luncheon.

Exhibitor's Public Service

In Scotland, as elsewhere, the Trade has been urged for some time to put forward members to take part in public life, and it has given great satisfaction to his many friends in Glasgow to learn that Roy Graham, manager of The Cinema, Crieff, was last week appointed a member of Crieff Town Council. Since going to Crieff over two years ago, Roy has made The Cinema the hub of local activities. He is a member of the Crieff Rotary Club, one of the Crieff Services Fund Committee, and Chairman of the Crieff Publicity Committee. Roy is one of the keen young men of the business, his Trade experience dating just ten years, when he was house manager at the Paramount, Glasgow, then manager of the new house, The Ascot, from 1939 until he joined the Merchant Navy. He was invalided out in October, 1942, when he was appointed manager at Crieff.

Birmingham C.E.A. Luncheon

Civil recognition will again be given to the annual luncheon of the Birmingham and Midlands branch of the C.E.A. This will be held at the Imperial Hotel, Birmingham, to-morrow (January 19), when B. T. Davis (chairman) hopes to welcome not only the Lord Mayor of Birmingham (Ald. W. T. Wiggins-Davies), but Ald. L. G. H. Alldridge (Deputy Mayor) and Ald. W. S. Lewis.

M-G-M's Liverpool Office

As from January 1, 1945 the Liverpool offices of Metro-Goldwyn-Mayer Pictures, Ltd., are operating from 2, Wood Street, Liverpool, 1. Telephone: Royal 5337/8.

19

THEY'VE STARTED on their Fun-Raising, Love-Chasing, Money-Making Way!

with ELYSE KNOX ★ ANNE GILLIS ★ SALLY EILERS
RICHARD LANE ★ MARJORIE WOODWORTH
RAMSAY AMES ★ HENNY YOUNGMAN
and CHARLES "RED" MARSHALL
FREDDIE RICH and His Orchestra with CONNIE HAINES

A Monogram Picture

Distributed by PATHE

PROVINCIAL TRADE SHOWS

[illegible]	Scala	Friday Jan. 26 10.30
CARDIFF	Park Hall Cin.	Friday Jan. 26 11.0
GLASGOW	Cranstons	Thurs. Jan. 25 10.50
LEEDS	Ritz	Weds. Jan. 31 10.30
LIVERPOOL	Futurist	Thurs. Jan. 25 10.45
MANCHESTER	Market St. P.H.	Thurs. Jan. 25 10.45
NEWCASTLE	Stolls	Thurs. Jan. 25 10.30
SHEFFIELD	Union St. P.H.	Friday Jan. 26 10.30

MONOGRAM PICTURES
MPC

DYNAMIC

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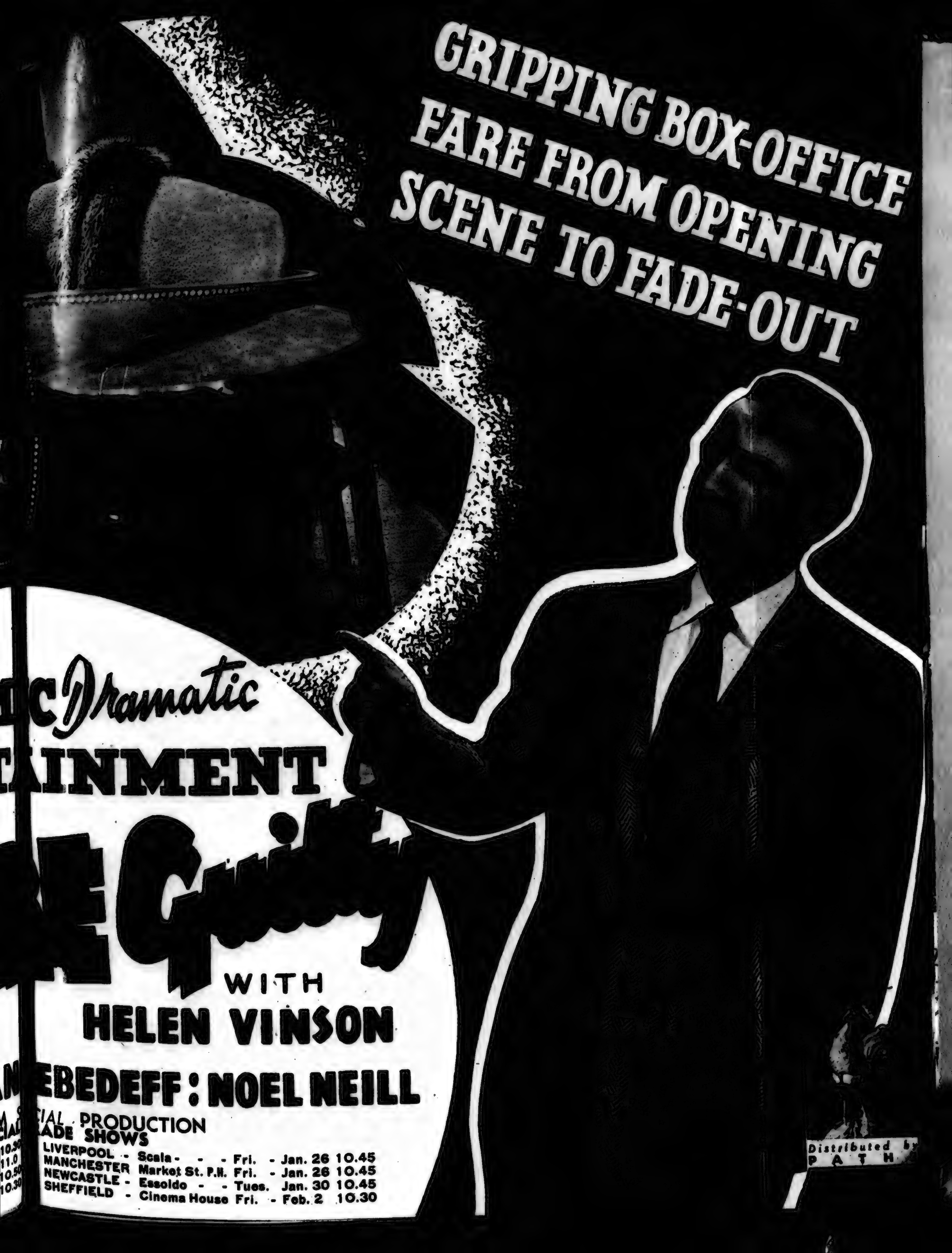
A MONOGRAM S IAL

PROVINCIAL ADE

BIRMINGHAM	Futurist -	- Tues.	Jan. 30	10.30
CARDIFF -	- Park Hall Cin.	Tues.	Jan. 30	11.0
GLASGOW	- Cranstons	- Fri.	- Jan. 26	10.50
LEEDS -	- Ritz - -	- Thurs.	Feb. 1	10.30

LIVE
MAN
NEW
SHE



GRIPPING BOX-OFFICE
FARE FROM OPENING
SCENE TO FADE-OUT

IC Dramatic
TAINMENT

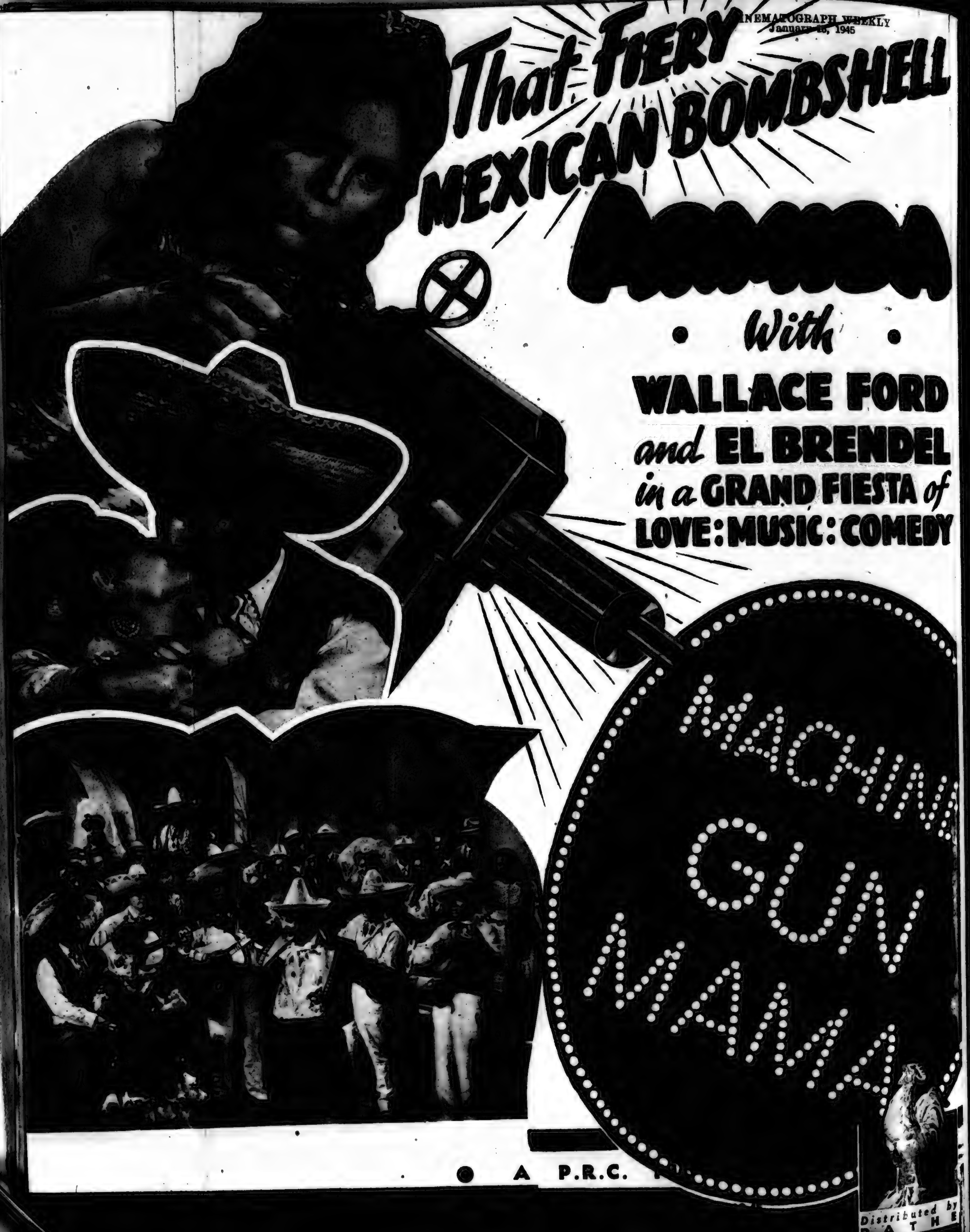
RE Guilty

WITH
HELEN VINSON
AN EBEDEFF : NOEL NEILL

M S CIAL PRODUCTION
CIAL ADE SHOWS

10.30 LIVERPOOL - Scala - - - Fri. - Jan. 26 10.45
11.0 MANCHESTER Market St. P.H. Fri. - Jan. 26 10.45
10.50 NEWCASTLE - Essoldo - - Tues. Jan. 30 10.45
10.30 SHEFFIELD - Cinema House Fri. - Feb. 2 10.30

Distributed by
PATH



That Fiery
MEXICAN BOMBSHELL
[illegible]

• With •

WALLACE FORD
and **EL BRENDEL**
in a **GRAND FIESTA** of
LOVE : MUSIC : COMEDY

MACHINE GUN MAMA

A P.R.C.

Distributed by
PATHE

23

A TENSE MURDER MYSTERY THAT SHOULD CLEAN UP AT THE BOX OFFICE!

"An entertainment-brimming film of which any studio could be proud!"
—BOX OFFICE

"Packs dramatic wallop from the opening gun and builds superbly!"
—DAILY VARIETY

MONOGRAM PICTURES

"WHEN STRANGERS MARRY"

with

DEAN JAGGER **KIM HUNTER**
BOB MITCHUM **NEIL HAMILTON**

PROVINCIAL TRADE SHOWS

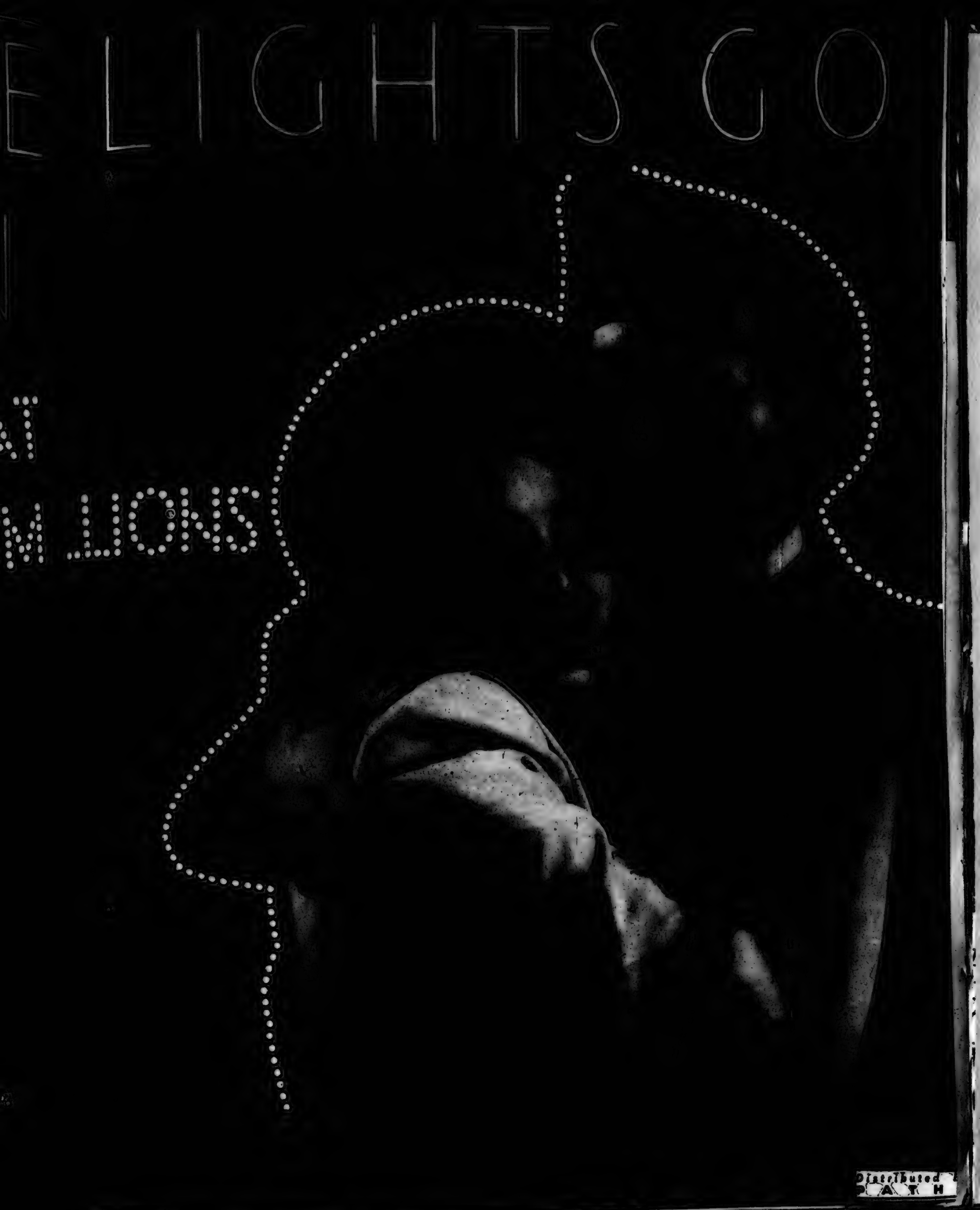
BIRMINGHAM	Futurist	Wednesday	Jan. 24	10.30
CARDIFF	Park Hall Cinema	Wednesday	Jan. 24	11.0
GLASGOW	Cosmo	Wednesday	Jan. 24	10.50
LEEDS	Ritz	Thursday	Jan. 25	10.30
LIVERPOOL	Scala	Wednesday	Jan. 24	10.45
MANCHESTER	Market Street Picture House	Wednesday	Jan. 24	10.45
NEWCASTLE	Stolls	Wednesday	Jan. 24	10.30
SHEFFIELD	Union Street Picture House	Thursday	Jan. 25	10.30

Distributed
P A T

ANOTHER MONEY HIT FROM MONOGRAM

WHEN THE
ON AGAIN

A STORY AND TITLE THAT
EXPRESSES THE HOPES OF M


E LIGHTS GO
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AT
M LIONS
Distributed
PATH

A *hit* CAST!

EDMUND LOWE
JEAN PARKER
MARJORIE RAMBEAU
ALAN DINEHART

A *hit*

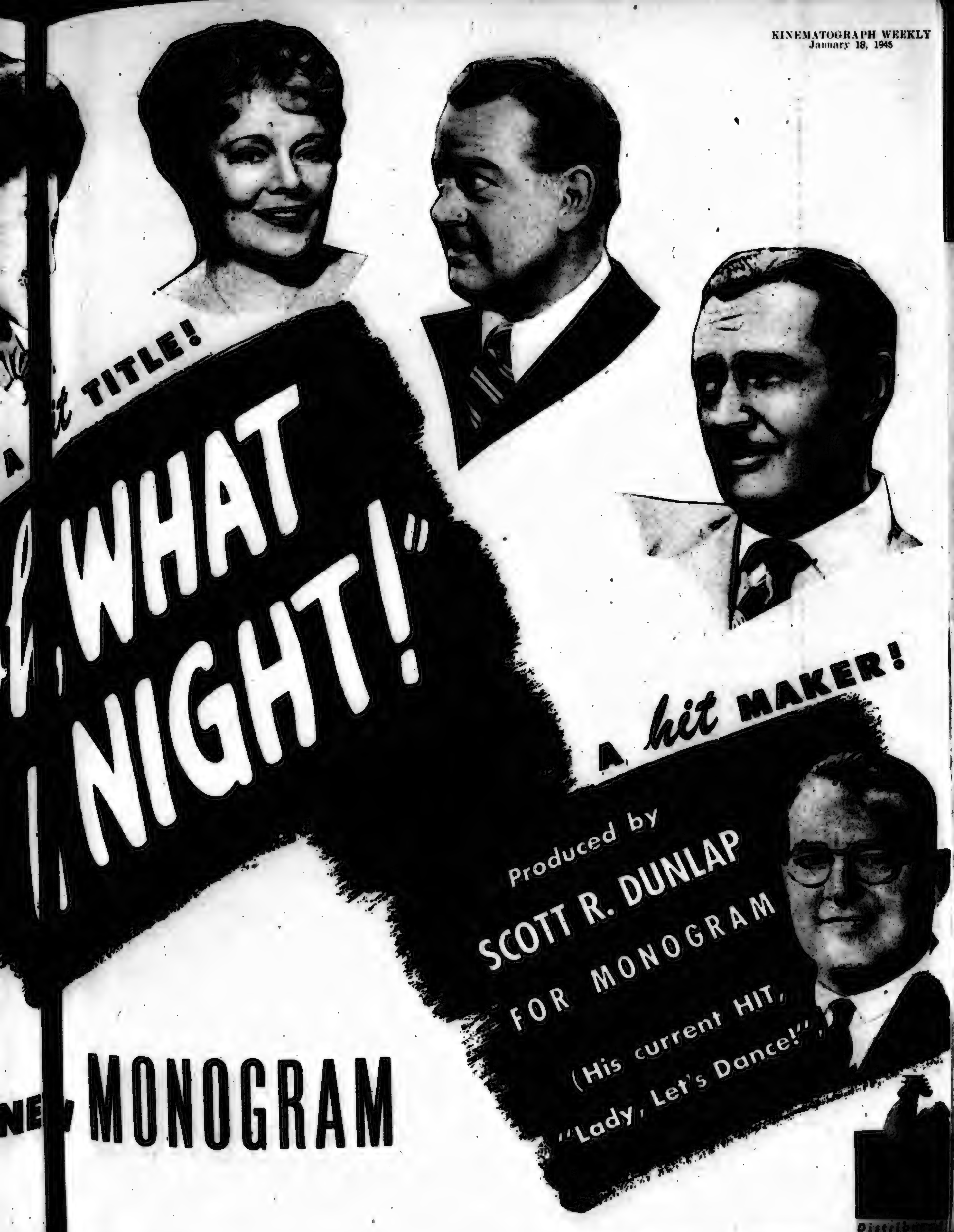
"*Oh*

Another

SHOWMAN'S HIT FROM THE NE

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Scala	Tuesday	Jan. 23	10.30
CARDIFF	Park Hall Cin.	Tuesday	Jan. 23	11.0
GLASGOW	Cosmo	Tuesday	Jan. 23	10.50
LEEDS	Ritz	Weds.	Jan. 24	10.30
LIVERPOOL	Majestic	Tuesday	Jan. 23	10.45
MANCHESTER	Market St. P.H.	Tuesday	Jan. 23	10.45
NEWCASTLE	Stolls	Tuesday	Jan. 23	10.30
SHEFFIELD	Union St. P.H.	Weds.	Jan. 24	10.30


A hit TITLE!
WHAT
NIGHT!"
A hit MAKER!
Produced by
SCOTT R. DUNLAP
FOR MONOGRAM
(His current HIT,
"Lady, Let's Dance!")
NE MONOGRAM
Distribu
PAT

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Dead Man's Eyes **(G.F.D.-Universal)—American.**	64 min. (A)	Lon Chaney, ... Jean Parker, Paul Kelly.	Lurid, serial-like murder mystery melodrama. Story grim and treatment and acting rough.	**Very moderate thriller. Definitely not for youngsters.**
***Farmer's Wife, The** **(Pathe)—British.**	82 min. (U)	Basil Sydney,... Wilfrid Lawson.	Screen version of the famous Eden Phillpotts' story.	**A fair "second" for the family halls.**
I Met Him in Paris **(Paramount)—American.**	85 min. (A)	Claudette Colbert, Melvyn Douglas, Robert Young.	Slick romantic comedy reissue. Cleverly directed and delightfully acted. First reviewed June 10, 1937.	**Excellent light booking.**
***Let's Be Famous** **(Premier)—British.**	72 min. (U)	Jimmy O'Dea, Betty Driver, Sonnie Hale.	Musical comedy extravaganza. A radio jamboree. Originally reviewed in KINE. March 2, 1939.	**Attractive light "second" for the family halls. Children will enjoy it.**
Murder in the Blue Room **(G.F.D.-Universal)—American.**	61 min. (A)	Anne Gwynne, Donald Cook, Grace McDonald.	Well-mounted murder mystery crazy comedy melodrama. Story tricks familiar, but cast versatile and music bright.	**Good second for the family, crowd and sticks. Nothing to harm youngsters.**
***My Wife's Family** **(Pathe)—British.**	82 min. (A)	Charlie Clapham John Warwick	Long played out comedy situation about the unwanted mother-in-law. Reviewed in KINE. June 11, 1931.	**Good attraction for the industrial halls.**
Oh! What a Night **(Pathe)—American.**	71 min. (A)	Edmund Lowe, Marjorie Rambeau, Jean Parker.	Well-mounted comedy crime drama with a touch of piquant romance. Story ingenious, teamwork very good and dialogue bright.	**Good average light booking. Nothing to harm youngsters.**
Old Dark House, The **(G.F.D.)—American.**	72 min. (A)	Boris Karloff,... Charles Laughton.	An eerie mystery drama from Priestley's novel "Benighted." Originally reviewed in KINE. September 8, 1932.	**Useful "second" for the family and industrial halls.**
Sleepy Lagoon **(B. Lion-Republic)—American.**	64 min. (A)	Judy Canova,... Dennis Day, Ruth Donnelly.	Cheery, small-town musical comedy melodrama. Story slight, but by-play amusing. Slapstick and thrills neatly timed.	**Wholesome light fare for the family, industrials and youngsters.**
***Spring Meeting** **(Pathe)—British.**	93 min. (U)	Nova Pilbeam, Sarah Churchill, Henry Edwards.	Irish comedy adapted from the stage success. Slight but with good feminine appeal.	**A fair "second" for the family and industrial halls.**
Thirty Seconds Over Tokyo **(M-G-M)—American.**	138 min. (A)	Spencer Tracy, Van Johnson, Phyllis Thaxter.	Spectacular, gripping and intensely moving "re-make" of the first bombing raid on Tokyo. Story authentic, characterisation very good, thrills big and romantic by-play popular.	**Outstanding general booking. Nothing to harm youngsters.**

*** A British Picture.**

REVIEWS FOR SHOWMEN

Oh! What a Night

Pathé. American (A). Directed by William Beaudine. Featuring Edmund Lowe, Marjorie Rambeau and Jean Parker. 6,436 *feet. Release not fixed.*

SLICK, well-mounted comedy crime drama telling how a suave and polished crook pays a debt to a tough but big-hearted private detective, and, at the same time, shelters an innoment girl, the immediate object of his affections, from scandal. The plot, which mainly deals with the efforts of a band of international crooks to outsmart one another, unfolds at a lively pace yet neatly punctuates its ingeniously engineered highlights with piquant romance and bright dialogue. Moreover, its popular stars and supporting players and staging are worthy of the diverting tale. Good average light booking.

Story.—Oliver Randall, an international crook, better known as Rand, is after the famous Kimberley King Diamond, owned by vernacular Lil Vanderhoven, a former burlesque queen. So are Tom Gordon, another light-fingered cracksman, Boris, a foreign crook, and his girl friend, Sonya. Wyndy, Rand's valet, who frequently poses as an English aristocrat, is also in the running. The whole bunch finally gang up on Lil at a California holiday resort and then compete with one another for possession of the priceless gem.

Meanwhile, Rand falls in love with Valerie, an attractive and spirited girl, and is later severely shaken up to learn that she is Tom Gordon's innocent niece. Jim Norris, a private detective employed by the company that has insured the Kimberley King Diamond, quickly recognises Rand and reminds him that he owes him a favour. The diamond is subsequently stolen by Tom Gordon, but Rand eventually retrieves it and returns it to its owner, thereby paying his debt to Norris and saving Valerie from much unpleasant truth. He then wisely acts his age and goes on his way.

Acting.—Jean Parker looks attractive and acts with spirit as Valerie, and Edmund Lowe gives an engaging performance as the temporarily reformed Rand. Marjorie Rambeau, Pierre Watkin and Alan Dinehart, too, do well in direct support.

Production.—The play not only contains a number of good dramatic twists, but displays a particularly keen sense of humour. It also exercises considerable wisdom by not allowing a hero of Edmund Lowe's age to get away with the girl. Innocence and experience have their fling in circumstances that do not injure propriety or rob the proceedings of essential piquancy. In all, a nifty, well-staged programmer.

Points of Appeal.—Ingenious story, good teamwork, bright dialogue, snappy romantic angle, good staging, popular cast and attractive title.

Sleepy Lagoon

British Lion-Republic. American (A). Directed by Joseph Santley. Featuring Judy Canova, Dennis Day and Ruth Donnelly. 5,845 *feet. Release not fixed.*

CHEERY musical comedy melodrama describing the cleaning up of a gangster-ridden small town by a bevy of forthright women, led by their newly elected radio entertainer mayor. The main action and the spectacular climax rotate around an elaborate amusement park and the big opportunities for slapstick, song and roughstuff are promptly seized by the versatile star, energetic supporting cast and resourceful director. The staging is particularly colourful. Good wholesome light fare for the family, industrial audience and, in spite of its "A" certificate, kids.

Story.—Sleepy Lagoon, a small town, booms because of the war and the saloons thrive. The women demand stricter administration and Judy Joyner, a rugged young radio entertainer, is put up as a mayoralty candidate on an all feminine reform ticket. Backed by Sarah Rogers, a local bigwig, she wins. She, Sarah Rogers and Mrs. Crumm, the police chief, decide to open a derelict pleasure park and Judy wires for her uncle Dudley Joyner, an old carnival man. Unhappily, he is in the grip of "The Brain," a gangster, and instead of the park being turned into a healthy amusement centre it becomes a secret gambling resort. At first Judy is blamed, but in the end she clears herself and the town of the crooks.

Acting.—Judy Canova clowns effectively and sings well as Judy, Douglas Fowley is well cast as "The Brain," and Dennis Day croons pleasantly as Judy's beau. Ruth Donnelly, Ernest Truex and Joe Sawyer are the best of the rest.

Production.—There are no flies on the municipal election opening sequences—here vigorous and ferocious femininity is amusingly parodied—but it is the slapstick amusement park action and hectic finale, depicting the round-up of "The Brain" and his outfit by Judy that provide most of the thrills and fun. The tunes are an appropriate and pleasing afterthought. The whole works is good clean panto.

Points of Appeal.—Amusing story, robust gangster asides, colourful atmosphere, hearty slapstick, versatile cast, tuneful song and Judy Canova.

Thirty Seconds Over Tokyo

M-G-M. American (A). Directed by Mervyn LeRoy. Featuring Spencer Tracy, Van Johnson and Phyllis Thaxter. 12,375 *feet. Release February* 5, 1945.

SPECTACULAR, gripping, intensely moving and technically impeccable reconstruction of the first American bombing raid on Toyko by Lieut.-Col. James Doolittle, ace U.S. Army flyer, and a few carefully picked and trained officers and men. Spencer Tracy is Doolittle, but Van Johnson, perfectly cast as a newly married pilot, plays the character around which most of the training and actual bombing sequences and neatly interpolated romantic asides revolve. His unaffected and refreshingly boyish performance, coupled with sympathetic support by Phyllis Thaxter, as his wife, gives an irresistible human touch to heroic, if slightly grim, real war stuff. It's a dignified and breathtaking box-office achievement. Outstanding general booking.

Story.—Ted Lawson, a U.S. Army pilot, volunteers when Lt.-Col. Doolittle calls for men for a secret mission. He and a number of other daring and enthusiastic young airmen are given intensive training, and, after practising difficult take-offs, are posted to an aircraft carrier. Meanwhile, Ted seizes every opportunity to be near his wife, Ellen, who is expecting a baby.

Once on the carrier the boys learn that Tokyo is to be their target. They are instructed to fly on to China, following the bombing of their objective, and, on April 22, 1942, they set out on their hazardous mission. Ted, captain of "The Ruptured Duck," and his crew make it, but are later brought down in the "drink." They are rescued by the Chinese, but endure many hardships and Ted loses a leg. Ted is despondent at first, but once he and Ellen are reunited the sun begins to shine again.

Acting.—Spencer Tracy has comparatively little to do as Doolittle, but he, nevertheless, makes his presence felt. His is a shrewd piece of casting. So is that of Van Johnson, as Ted. He displays courage and high spirits and commendable restraint during the sentimental interludes. Phyllis Thaxter is also good as Ellen. She will go far. There is a fine supporting cast.

Production.—The story interest is mainly focused on the crew of "The Ruptured Duck" and no praise can be too high for the training and bombing sequences. The take-off rehearsals and the 30 seconds over Tokyo provide unprecedented aerial war thrills. As for the romantic element, it guarantees feminine appeal without robbing the whole of validity or authenticity. Cynics may cavil, but after all, is there anything more natural than that a pilot facing death should have intermittent thoughts of his wife? And why shouldn't the wife have similar thoughts of her absent husband? Anyway, the delicate flashbacks are tenderly and beautifully composed.

The film's capacity to turn war horrors into laughs—the "barrack-room" banter is particularly good—is another showmanlike factor in its box-office design. The complete picture is a masterly blend of popular romantic fiction and real war documentary. Big star and title values hall-mark the stalwart box-office achievement.

Points of Appeal.—Real war story, superlative characterisation, human angle, terrific thrills, subtle feminine interest and box-office title and stars.

Murder in the Blue Room

General F.D.-Universal. American (A). Directed by Leslie Goodwins. Featuring Grace McDonald, Anne Gwynne and Donald Cook. 5,476 *feet. Release not fixed.*

WELL-MOUNTED murder mystery crazy comedy melodrama in which a familiar "who dunnit" plot is set in a traditional spooky house and speedily unravelled to the accompaniment of merry song and dance. The mixture of slapstick, melody and the macabre is, to say the least, a trifle freakish, but the players and director disarm criticism by not taking themselves or the crime motif too seriously. In spite of a higher ratio of laughs than thrills, it is reliable mass entertainment. Good second for the family, crowd and sticks.

Story.—Frank Baldrich, second husband of Linda, a society widow, throws a party to celebrate the reopening of a house in which his wife's first husband was murdered some 20 years before. Nan, Baldrich's stepdaughter, acts as hostess and engages three pretty girls, known as the "Jazzibelles," to entertain the guests.

Steve Randall, a writer of thrillers, and Larry Dearden, an agreeable playboy, are rivals for Nan and are included in the party. So is Doctor Carroll, the family doctor. Larry insists upon sleeping in the blue room where the murder was committed, but when called in the morning he is found murdered. All the rest are suspect, but, after a lot of spooky hanky-panky, the killer is unmasked and his motive made clear.

Acting—Anne Gwynne, Donald Cook, John Litel and Andrew Tombes are sound as Nan, Steve, Frank Baldrich and Doctor Carroll respectively, while Grace McDonald, June Preisser and Betty Kean make a lively and versatile comedy team and a number of laughs as the "Jazzibelles." The cast is well balanced.

Production.—The director has drawn on all the old gags—failing lights, howling wind, torrential rain, flashes of lightning and secret passages—to amplify the familiar mystery highspots, and resourceful acting, good timing and the adroit employment of snappy song and dance embellishment and relief enable the majority to register yet again. It is, perhaps, a slightly better laughter-maker than it is a thriller, but, nevertheless, pretty good at both. Technically, it is definitely O.K.

Points of Appeal.—Resourceful cast, slickly timed thrills, bright song and dance interludes, good title, handy footage and popular cast.

Dead Man's Eyes

General F.D.-Universal. American (A). Directed by Reginald LeBorg. Featuring Lon Chaney, Jean Parker and Paul Kelly. 5,766 *feet. Release not fixed.*

LURID, serial-like mystery melodrama, the latest of the highly coloured "Inner Sanctum" series. The grisly pot-boiler dabbles in surgery and psychiatry, but is too roughly handled and crudely dialogued to make plausible, let alone tense, exciting, crime entertainment. "Flea-pit" fare!

Story.—Tanya, model to Dave Stuart, a promising artist, is jealous of her employer's love for Heather Hayden, an attractive socialite. Through Tanya's carelessness Dave becomes blind, but Doctor Wells, an eminent specialist, believes that he can restore Dave's sight by transplanting the cornea from a dead man's eyes. Stanley Hayden, Heather's elderly father, nobly bequeaths his eyes to Dave in his will. Shortly afterwards, Hayden is found murdered.

Nick Phillips, Dave's rival for Heather, Alan Bittaker, a psychiatrist in love with Tanya, and Tanya herself are the principal suspects. Later, Tanya is murdered as she is about to name the killer, but meanwhile an operation restores Dave's sight. Dave then feigns blindness to trap the culprit, and succeeds.

Acting.—Lon Chaney gives a lumbering, unimaginative and uninspired performance as Dave; Jean Parker is far more natural as Heather. As for Acquanetta, a newcomer cast as Tanya, the less said the better.

Production.—The story contains a singularly wide variety of characters, but few come to life and all gallivant in gloomy, theatrically sinister circumstances and surroundings. Anyway, blindness is far too poignant an affliction to be exploited in screen fare.

Points of Appeal.—Title, cast and handy footage.

SIX REISSUES

Let's be Famous

Premier. British (U). Directed by Walter Forde. Featuring Jimmy O'Dea, Betty Driver and Sonnie Hale. 6,500 *feet. Release not fixed.*

MUSICAL comedy extravaganza about the adventures and mishaps of a stage-struck Irishman, mingled with those of a North Country lass, in what is virtually a radio jamboree. From a slow start, the hard-working cast manage to get across a few smiles, which have turned into laughs for the final touch of burlesque played at a French broadcasting station. Noel Gay has supplied some pleasing music. First reviewed in Kine. on March 2, 1939, this film should make an attractive light "second" booking for the family halls. Children will like it.

I Met Him in Paris

Paramount. American (A). Directed by Wesley Ruggles. Featuring Claudette Colbert, Melvyn Douglas and Robert Young. 7,745 *feet. Release not fixed.*

ORIGINALLY reviewed in Kine. June 10, 1937, this slick romantic comedy reissue, cleverly directed, delightfully acted and with its crisp dialogue that will produce much laughter, should prove an excellent light booking for the masses.

My Wife's Family

Pathé. British (A). Directed by Walter C. Mycroft. Featuring Charlie Clapham and John Warwick. 7,397 *feet. Release not fixed.*

LONG-PLAYED-OUT comedy situation of what happens when the evil-minded mother-in-law decides to spend a short holiday with a young married couple. Reviewed in Kine. June 11, 1931, this reissue, with its lapses of "double" dialogue, should go down in industrial halls.

The Old Dark House

G.F.D. American (A). Featuring Boris Karloff and Charles Laughton. 6,451 *feet. Release March* 5, 1945.

AN eerie mystery drama, adapted from J. B. Priestley's novel, "Benighted," when first produced almost 13 years ago, proved to be an excellent "thriller." Now it hardly succeeds in holding the attention, whilst some of the dramatic situations tend to give rise to unnecessary laughter. Even so, its "star" value, which, incidentally, includes Melvyn Douglas, should help to make it a useful "second" for the family and industrial halls. This film was first reviewed in Kine. September 8, 1932.

The Farmer's Wife

Pathé. British (U). Directed by Norman Lee and Leslie Arliss. Featuring Basil Sydney and Wilfred Lawson. 7,366 *feet. Release not fixed.*

FIRST reviewed in Kine. January 30, 1941, "The Farmer's Wife," adapted for the screen from Eden Phillpott's famous story about a farmer in search of a wife, with some naïve situations, played by an almost first-class West End stage company, and in spite of some phoney country accents should prove a fair "second" for the family halls on its reissue.

Spring Meeting

Pathé. British (U). Directed by Walter C. Mycroft. Featuring Nova Pilbeam, Sarah Churchill and Henry Edwards. 8,418 *feet. Release not fixed.*

ADAPTED from the stage success of the same name, this is a slight Irish comedy, lacking in action, but with plenty of romance and ending in wholesale matrimony. Reviewed in Kine. January 30, 1941, this film should prove a fair "second" for the family and industrial halls.

Tussauds Resumes Preferred Dividend

MADAM TUSSAUDS is paying first dividend on the 6 per cent. cumulative preferred ordinary shares since April 30, 1939. Dividend is for the year to April 30, 1940.

Gross trading profits for the period to October 31 last amounted to £44,091, against £59,905. Net profit amounted to £28,233, compared with £36,861, when £13,766 had to be provided for debit brought forward.

As no similar provision has to be made this time, and as taxation is down from £17,000 to £15,500, even after allowing for the £6,600 needed for the preferred dividend and an extra sum of £4,000 for provision of debenture redemption, the balance forward is up from £5,598 to £7,350

V Bomb Effects

The reduction of income, says J. S. Ruttle, in his statement to shareholders, was due to the flying bomb bombardment of London and Southern England, as it affected drastically the admissions to the exhibition.

"The heaviest attacks were made over the months which have been invariably the best for business in our exhibition."

Debenture Redemption

The £4,000 set aside for debenture redemption, states Mr. Ruttle, is approximately the annual provision the company should have had to make under the original sinking fund terms, which are the subject of a moratorium. The Board felt it unfair to resume preference dividends without providing for debenture redemption, although under the terms of the moratorium it has been freed from its obligation to provide annual sinking fund payments until 1[illegible] months after cessation of hostilities.

"Once more," says Mr. Ruttle "we find it necessary to remind you that our property has been very extensively damaged, and that we do not know the amount of compensation we may receive eventually.

"We cannot yet value, with any pretentions to accuracy, two of our principal assets, namely, 'Freehold Land and Buildings,' and 'Furniture, Fixtures, Fittings, etc.' which are shown in the balance sheet at £439,559 and £46,743 respectively.

BIG RISE IN ODEONS

Film Shares in Demand

UNDER the lead of Odeons, there was decidedly more activity in the kinema share market in the period under review. Odeon 5s. ordinary jumped 3s. 3d. to 46s. They were closely followed by British and Dominion Films 12s. shares, which jumped 2s. to 23s. Madam Tussauds £1 preferred ordinary rose 1s. 6d. to 21s. 3d. on the payment of a year's dividend arrears. The 1s. deferred were unaffected at 2s. 4½d.

A.B.P.C. 5s. ordinary advanced 4½d. to 23s. 4½d., while Gaumont 10s. ordinary put on 6d. at 21s. 10½d., and the "A" ordinary 3d. at 10s. 10½d., Sound City 6 per cent. pref. were also in demand and rose 9d. to 16s. 3d., while Moss Empires, after a considerable period of quietude, moved up from 40s. 3d. to 40s. 9d.

On the other hand, the P.C.T. preference group were inclined to be dull with the 10 per cent. down 6d. at 34s. 9d., the "B" preference down 9d. at 30s., and P.C.T. Construction 7 per cent. pref. 6d. lower at 27s. 9d.

Stoll Theatres were also easier at 14s. 4½d., a loss of 3d.

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WARNER BROS. RECORD BRITISH BUSINESS

British business last year of Warner Bros., Ltd., was the largest in the company's history, according to a message from the KINE.'s New York correspondent.

Although the gross income of the American organisation increased from $140,824,540 to $141,183,039, the net profit dropped from $8,238,483 to $6,953,462.

SATISFACTIONS

Denman Picture Houses, Ltd., 142-150, Wardour Street, W.1.—Satisfactions in full on November 17, 1944, of two bonds and dispositions in security for £8,000 and £7,000 respectively, both dated March 2 and 8, 1938, and registered March 15, 1938.

Bradford Theatre Royal Picture House, Ltd., 29, Tyrrel Street, Bradford.—Satisfaction to the extent of £500 on November 1, 1944, of series of debentures authorised August 1, 1921, and registered August 9, 1921.

Wardona Cinema (Northfleet), Ltd., Evelyn House, 12, Oxford Street, W.1.—Satisfaction in full on December 18, 1944, of mortgage dated June 5, 1940, and registered June 19, 1940.

SIX NEW WELSH COMPANIES

Criccieth Cinemas, Ltd.—Registered January 3. Capital, £500 in 500 shares of £1. Kinema proprietors, etc. Secretary: Fredk. D. Kite. Registered office 34, Waterloo Road, Wolverhampton.

Empire Cinema (Caernarvon), Ltd.—Registered January 3. Capital, £500 in £1 shares. Particulars similar to Criccieth Cinemas, Ltd. (q.v.).

Majestic Cinema (Caernarvon), Ltd.—Registered January 3. Capital, £500 in £1 shares. Particulars similar to Criccieth Cinemas, Ltd. (q.v.).

Penygroes Cinemas, Ltd.—Registered January 3. Capital, £500 in £1 shares. Particulars similar to Criccieth Cinemas, Ltd. (q.v.).

Portmadoc Cinemas, Ltd.—Registered January 3. Capital, £500 in £1 shares. Particulars similar to Criccieth Cinemas, Ltd. (q.v.).

Pwllheli Cinemas, Ltd.—Registered January 3. Capital, £500 in £1 shares. Particulars similar to Criccieth Cinemas, Ltd. (q.v.).

H. and L. Tyrrell, Ltd.—Registered January 5. Capital, £2,100 in 2,000 shares of £1 each and 2,000 shares of 1s. each. Objects: To carry on the business of manufacturers of kinema and theatre equipment, etc. The directors are Harold J. W. H. Tyrrell, 31, Queen's Avenue, Kenton, Mdx., upholsterer; Leslie R. Tyrrell, 28, The Mount, Wembley Park, Mdx., interior decorator. Registered office: 20, Essex Street, W.C.2.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	71/3	—
Assoc. Brit. Pic. Corp. 5/- Ord.	23/4½	+ -/4½
,, 6% Pref.	26/3	+ -/1½
,, 4½% Debs.	£105½	—
A.P.P.H. Ord.	27/1½	— -/1½
Brit. & Dom. Films (12/-)	23/-	+ 2/-
Brit. Lion 7½% Pref. 10/-	12/-	—
Capital Prov. News 5/- ..	5/-	—
Cine. Television Dfd. (6d.)	10/6	—
Dufay-Chromex 5/- Ord.	4/-	— -/1½
Gaumont British Ord. 10/-	21/10½	+ -/6
,, "A" Ord. (5/-) ..	10/10½	+ -/3
,, 5½% 1st Pref. ..	22/-	—
,, 4½% Debs. ..	£103¾	—
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104	—
Kinemas (5/-) Ord. ..	8/9	+ -/3
Mde. Tussaud 1/- Def. ..	2/4½	—
,, £1 Prefd. Ord. ..	21/3	+ 1/6
Moss Empires £1 Ord. ..	40/9	+ -/6
,, £1 Cum. Pref. ..	23/1½	— -/3
Odeon 5/- Ord.	46/-	+ 3/3
,, 6% Pref.	25/9	— -/6
,, 5% Debs.	£105	+ 10/-
P.C.T. 10% Cum. Pref. ..	34/9	— -/6
,, 7½% "A" Pref. ..	31/3	—
,, 7½% "B" Pref. ..	30/-	— -/9
,, Const. 7% Pref. ..	27/9	— -/6
Scophony (5/-)	4/6½	— -/1½
Sound City (Films) 6% Pref.	16/3	+ -/9
Stoll Th. Corp.	14/4½	— -/3
Twnetieth Cent. Ord. (5/-)	1/7½	—
,, 6% Pref. (10/-) ..	4/1½	— -/1½
Union Cinemas 1st Pref. ..	21/9	— -/3
,, 2nd Pref.	21/6	—

£1 shares unless otherwise stated.

Mortgages and Charges

MORTGAGES AND CHARGES

Rex Cinema (Clayton-le-Moors), Ltd.—Mortgage on Empress Picture Theatre, Clayton-le-Moors, dated December 6, 1944, to secure all moneys due to District Bank, Ltd.

Gaumont Super Cinemas, Ltd., 142-150, Wardour Street, W.1.—Mortgage and general charge on various kinemas, dated December 5, 1944, to secure all moneys due to National Provincial Bank, Ltd.

Chapeltown Picture Palace, Ltd., New Star Cinema, Aire Street, Castleford, Yorks.—Debenture, dated November 22, 1944, to secure all moneys due or to become due from the company to Barclays Bank, Ltd.

Savoy (Hayes), Ltd., Savoy Cinema, Uxbridge Road, Hayes, Mdx.—Charge dated September 22, 1944, on Savoy Cinema, Hayes, Middlesex (being property acquired by the company on December 4, 1944). Amount owing £29,036 11s. 4d. Registered pursuant to Section 81 of the Companies Act, 1929 Holders: Barclays Bank, Ltd.

Regent (Upton), Ltd., New Star Cinema, Aire Street, Castleford, Yorks.—Debenture, dated November 22, 1944, to receive all moneys due to Barclays Bank, Ltd.

Craven Productions, Ltd., 80, Bishopsgate, E.C.—Assignment of proceeds of contracts or orders, dated November 28, 1944, to secure all moneys due or to become due from the company to Barclays Bank Ltd.

Worton Hall Studios (1944), Ltd., London, W.1.—Mortgage dated December 4, 1944, to secure £85,000, charged on studios at Isleworth, with floating charge on equipment, etc. Holders: C. R. Studios, Ltd.

Leo Edgar, Midland manager for Eagle-Lion, is temporarily laid aside. He is a patient at one of the Birmingham hospitals, where last week he underwent an operation. His friends, however, will be glad to know that he is steadily improving.

Cheshire County Cinemas, Ltd., have raised up to date the sum of £10,000 for war time charities. The most recent effort was a charity concert at the Plaza, Widnes, resulting in £80 being raised.

Continued from page 3

C.M.A. Critical of "Company" Unionism

ing of the C.E.A. In other words, the proposed members of the proposed new section have [illegible] say in drafting and adopting the rules—at least, not until after the C.E.A. has finished with them.

The proposal that the present nominee members sh[illegible] automatically become members of the proposed new section means, in effect, that they will be conscripted into it; and the suggestion that the C.E.A. shall pay their first year's subscription means that they will be *bought* into it. For the C.E.A. to resort to such means of coercion shows that they have no confidence that managers would join voluntarily.

This raises an issue of the first magnitude. If carried out it means that membership of a company union is virtually made a condition of employment, with the danger of victimisation in the case of non-compliance.

It should be stressed that, when it suits the C.E.A.'s purpose to hedge they refer matters to their branches for discussion; but in this instance the matter has apparently been adopted by the General Council without the branches having been consulted.

The C.M.A. will oppose this new development with all the means at its disposal.

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PORTSMOUTH S.O.

Kinemas Open Without Licences

On the agenda of the Portsmouth City Council meeting last week was a motion to rescind the decision arrived at last month by the casting vote of the Lord Mayor increasing to £1,000 the S.O. charity tax to be levied on Portsmouth kinemas.

The motion also asked that the original recommendation of the Watch Committee fixing the amount at £200 be [illegible] and confirmed.

The motion, however, was not reached when the Council rose after [illegible] late sitting, but will be taken with adjourned business at the next meeting [illegible] February 13.

In the minutes of the [illegible] Committee there was a letter from [illegible] O'Brien, General Secretary of the [illegible] T.K.E., which stated:

"We have been informed [illegible] certain Councillors of the Portsmouth [illegible] Council believe that kinema em[illegible] who work on Sundays in kinema [illegible] performances are not being paid for Sunday work, and do not receive a day off in l[illegible]

"In fairness to all concerned [illegible] I wish to testify that we have an agreement which provides for the agreed [illegible] union rates of pay to be observed [illegible] Sunday employment, and, indeed, [illegible] week-day employment.

"All working conditions [illegible] relating to Sunday opening and week-day opening are regularised between that [illegible] Association and ourselves. Members of [illegible] Union have not complained."

In view of the motion to [illegible] and the £1,000 contribution, Portsmouth [illegible] Sunday opening licences have not been issued, as the amount fixed [illegible] to be paid in advance. The kinemas [illegible] opened on Sunday without their licences, and will apparently continue to [illegible] until the February meeting of the Council.

UN DE NOS AVIONS N'EST PAS RENTRE

Crowds outside the Gaumont Palace, Paris, during the recent public presentation of the British National film ONE OF OUR AIRCRAFT IS MISSING, sponsored by the M. of I. film section

CINEMA DAY SHOWS AID C.T.B.F.

Preston Sturges

To Produce for U.A.

First cable from New York to reach David H. Coplan, managing director of United Artists, in the New Year announced the important news that Preston Sturges will release his first two independently-produced pictures through United Artists.

Sturges' accession to the great list of independent producers already associated with United Artists adds immense strength to the Corporation's already formidable array.

Among those whose pictures have been announced for the coming year are such names as those of David O. Selznik, Mary Pickford, Arnold Pressburger, William Cagney, Edward Small, Hunt Stromberg, Sol Lesser, Lester Cowan, Charles R. Rogers, Benedict Bogeaus, Seymour Nebenzal, and Sam Bronston—with a grand total of certainly not less than 24 pictures for release in 1945.

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ROTHERHAM PIONEER

Death of C. Danton

The funeral took place on Saturday of Charles Danton, manager of the Rotherham Hippdrome since 1917 at the age of 72. He died suddenly on the Wednesday morning at his home, after being at the kinema as usual on the previous night. He had been ill for several years, but carried on with his work.

Originally a wood carver, Mr. Danton studied for a theatrical life at nights, and with a partner, appeared as Danton and Dunbar, comedians and dancers. Later he joined a pierrot troupe and was with them for 22 years.

In 1912 he became manager of the Grand, Filey, and at that time was introduced to George Smith, managing director of the Rotherham Hippodrome, who persuaded him to go to Rotherham. He was prominently connected with the local Cinema Managers' Association. He leaves a widow, two sons and two daughters.

£1,151 from G.-B.

A cheque for £1,151 16s. 2d. was sent to the Cinema Day Fund by Gaumont-British Picture Corporation as a result of 11 special efforts at G.-B. theatres throughout the country. This is a very useful cheque on top of the G.-B. theatre contribution of two-thirds of a penny per seat on the circuit.

G. P. Fenton ran two shows at the Ritz and Garrison theatres, Catterick Camp, and sent the proceeds, £172 18s. 11d., for "Cinema Day." This was reported by the chairman of the Benevolent Fund at the meeting held on the 10th instant.

The A.B.C. circuit is organising a series of special efforts in different parts of the country before the end of March, so that "Cinema Day" figures should be well up on last year.

Remittances are still being received from exhibitors. Any who have not yet sent their two-thirds of a penny per seat are requested to do so without delay.

C.T.B.F. Ball

J. W. Wakeman, the manager of the Gaumont Regal, Edmonton, put everything he knew into running a ball and cabaret on Friday, December 29, in the ballroom, by which £70 was raised.

Newcastle Effort

Newcastle's annual kinema ball in aid of the C.T.B.F. on Friday night proved a brilliant success.

The distinguished guests included the Lord Mayor, the Lady Mayoress, Chief Constable of Newcastle and prominent film personalities in the North-East.

A dinner was given in honour of Greta Gynt, of "Mr. Emmanuel" fame, who came from Manchester to the dance.

Both the Lord Mayor and Mr. Scott expressed their faith in the British film Industry and their hopes for its future.

Miss Gynt disclosed that she is to make two new films in Technicolor this year for Two Cities.

NORTH WESTERN BARS "PLUMPING"

AFTER some discussion the North Western branch of the C.E.A. endorsed the General Council's decision against plumping. Inquiries are to be made with a view to the general resumption of pre-war hours of opening.

When reference was made to the decision of the G.C. against plump voting, I. MERRIMAN asked: "What is plump voting?" Immediately several members started to volunteer explanations, but finally the CHAIRMAN did so. He added that so far as branch voting was concerned, this could be dealt with at the annual meeting, and in the meantime Mr. West could find out from the General Secretary what precisely was the position.

The subject was again raised in "Other business." P. M. HANMER said he was prepared to move, if it was the feeling of G.C. that plumping should not be indulged in, "That this meeting recommends the annual branch meeting not to allow plump voting."

The General Secretary, he said, would be in attendance at the annual meeting. If the resolution was passed, he could then be asked whether it was legal to disallow voting papers on which the required number of votes had not been registered.

Time to Pick the Fruit

E. H. JAMES: Why has this matter become so urgent in advance of the annual meeting? The item is not on the agenda.

The CHAIRMAN: The time has arrived to pick the fruit and the fruit is ripe for picking. We are nearing the annual meeting, which is one of those occasions when everybody suddenly takes an interest in the association.

G. DUDLEY WEST said the subject arose as far back as 1933. Quoting from a letter dated 1933, he added that plumping seemed to come into the moral or ethical category; there was nothing in the rules to prevent it.

The CHAIRMAN: The question arises every year.

P. M. HANMER's resolution recommending the annual branch meeting not to allow plumping was seconded by E. H. WHITTELL and carried.

E. H. JAMES: I vote against, because the subject is not on the agenda.

Crosby's Lead

It was reported that the Crosby and Waterloo licensing area was the first on Merseyside to restore the normal pre-war trading hours. Licensees of the local kinemas, at the annual sessions, asked that the times should be 12 noon to 11 p.m. on week days and 5 p.m. to 10 p.m. on Sundays. Although there was opposition from the representatives of religious organisations, the application was granted.

P. M. HANMER said that in the early days of the war the Liverpool magistrates asked exhibitors if they would close their theatres earlier. They agreed to do so, and for a considerable time a gentlemen's agreement was observed. Later, the magistrates amended the clauses on the licences. In spite of the "smack in the face" the licensees received at the annual licensing sessions another effort should be made to secure the extension of the permitted opening hours.

They were curtailed because of the black-out. As the restrictions on street-lighting had been modified, it was unreasonable for the authorities to insist on the maintenance of the blackout times.

The CHAIRMAN recalled when the application was last made the magistrates appeared "traffic-minded," and it was opposed by the police.

It was agreed that inquiries should be made, as a preliminary to an application for the extension of opening hours and for the stabilisation of Sunday hours.

Continued in column 4

CRADLEY HEATH TICKET OFFENCE

Bench Tribute to Defendant's Reputation

FOR failing to deface the Excise stamp on a ticket and to return a portion of a ticket to the patron, Empire Theatre (Cradley Heath), Ltd., was fined £4 by the Old Hill magistrates recently and ordered to pay £5 5s. costs.

It was stated that an Excise and Customs official took a balcony ticket. The checker pretended to tear the ticket in half, but handed him part of a ticket issued the previous day. The defence was that it was a genuine mistake on the part of the checker, who was unused to the work.

Similar summonses against Messrs. W. and W. H. Williams, directors, were dismissed on payment of costs, the Chairman (Ald. D. M. Chapman) remarking that the directors and the checker were well known to the magistrates and had reputations beyond reproach.

Pathe Commentator Makes Personal Appearance

Bob Danvers Walker, editor-commentator of the Pathé Gazette, had a full day at Cardiff on Friday when he made a personal appearance on the stage at the Olympia, Cardiff, before going on to the C.E.A. Ball at the City Hall, where he acted as commentator during the half-hour broadcast at 9.30 p.m. on the Home Services wavelength.

Charles William Taylor (21), second operator at the Elite (A.B.C.), West Hartlepool, was killed when the double-decker bus in which he was travelling skidded and overturned near Port Clarence.

Continued from column 3

Barring

Some discussion ensued on barring questions. In the case of one situation on which the local committee decided not to send forward the case for consideration by the J.C.C., an exhibitor was informed of this and was told there was no appeal against this decision. The CHAIRMAN explained there could be an appeal only against a decision given by the committee in London on any particular case.

N. Wales Protest

E. H. JAMES: I object to a case being discussed and decided here and to the decision of the local committee being regarded as final and binding. There is no one on the local bars committee who can give advice on certain remote situations in North Wales. It is definitely wrong that this committee should be able to come to final and irrevocable decision without knowing all the conditions. Mr. James said he would send a written protest to the committee and ask for the case to be re-examined. There ought to be opportunity for parties to bars disputes to appear before the committee.

Meeting Cancelled

The meeting was informed that owing to weather conditions and travel difficulties the annual meeting of the North Wales Section, called for Llandudno on January 16, had been cancelled.

NEW COWARD FILM IN PREPARATION

"Still Life"

A NEW Cine Guild film is shortly to go into production, KINE. understands. It is "Brief Encounter," adapted from the Noel Coward playlet, "Still Life," one of the series presented in his "To-night at 8.30."

The story cocerns a couple who meet at a railway station, and deals with their subsequent meetings and partings. A great deal of the film will be "shot" on location in Cumberland, and there will be a very strong railway background throughout the whole of the action.

Celia Johnson, who starred in the two previous Coward successes, "In Which We Serve" and "This Happy Breed," has again been cast as the leading lady.

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STORM SCENES BY B.P.

Lifeboat Rescue at Ealing

Exciting scenes in a Cornish lifeboat were the highlight of the current week's shooting on Michael Balcon's film, "Johnny Frenchman," now in its final stages of production at Ealing Studios under director Charles Frend.

Back-projection of scenes shot by the Ealing unit during a storm off the Cornish coast show the sea raging and tossing. Gigantic waves rear up and rush towards the camera, while the boat in which the crew, headed by harbourmaster Nat Pomeroy (Tom Walls), brace themselves at their stations, shudders and pitches on a special mechanism designed to give it the movements of a vessel at sea.

The rest of the week's shooting included several amusing scenes in a shop in Trevannick, where the village housewives foregather together on the pretext of buying their groceries, but devote the time mainly to foraging for bits of news concerning the lives and habits of their less communicative neighbours.

WANTED
NEWMAN SINCLAIR CAMERA
B Box 2000 "Kine Weekly," 92, Long Acre, London, W.C.2

STOP WATCHES
A stock of stop watches under Government control is available through the Horological trade to firms engaged on work of national importance.
Further information regarding the acquisition of these watches can be obtained from the:—
IMPORT LICENSING DEPARTMENT
BOARD OF TRADE
1/6 TAVISTOCK SQ., LONDON, W.C.1

A prisoner (Raymond Lovell) is led to Caesar (Claude Rains) by Britannus (Cecil Parker), Apollodorus (Stewart Granger) and Rufio (Basil Sydney)

BR. NATIONAL PLANS AMBITIOUS MUSICAL

To Follow "Old Mother Riley"

Freddie Forbes, the well-known comedian, has been added to the cast of the British National Lucan and McShane comedy, "Old Mother Riley at Home." Director Oswald Mitchell is now nearing completion.

Ready to follow Mother Riley on the floor at National Studios is an ambitious musical subject dealing with the "Birth of the Waltz," and set in the picturesque days of the early part of the last century. The picture is to be directed by Paul Stein, who made that all-time box-office hit, "Blossom Time," and it is hoped that this subject will repeat his previous great musical success.

While "Don Chicago," with Jackie Hunter and "Monsewer" Eddie Gray, and "Loyal Heart," the all-exterior subject starring the dog "Fleet," will be available for early Trade screenings, scripts have been completed for "No Nightingales," "Portrait of a Lady," which Jack Whittingham has been working on, and "Crowthers of Bankdam," a screen version of Thomas Armstrong's famous novel, with the screen play by Edward Dryhurst, who recently adapted "Peter Pettinger" to the screen under the title of "The Agitator."

"The Wicked Lady"

"The Wicked Lady," which Leslie Arliss will be directing for Gainsborough, has now been scheduled to go "on the floor" some time around the beginning of February.

The cast will include James Mason, Patricia Roc and Michael Rennie, with Margaret Lockwood again playing the bad woman.

Owing to technical difficulties, it will not be possible for this costume piece to be filmed in Technicolor as had been originally hoped.

Dickens Film Readying

Cavalcanti on Yorks Locations

Producer Michael Balcon is hoping for snow in Yorkshire next month. Because his cameras will be turning in the village of Bowes, near Greta Bridge, and snow is required to give the authentic Dickens atmosphere.

The film is "Nicholas Nickleby," and the scenes to be shot in Bowes—the original "delightful village of Dotheboys" in Dickens' novel—will show at its wintry worst the background of Wackford Squeers and the unhappy pupils he fed, taught and flogged.

Cavalcanti, who is to direct the film, intends to use Bowes Hall as the infamous Dotheboys Hall—the original school, although still in existence, having been modernised and turned into a private residence. Bowes Hall was itself an educational establishment of the type presided over by the villainous Squeers in the early nineteenth century and offers exceptional "atmospheric" facilities.

A.C.T. Children's Party

A.C.T. is very grateful to the following for their help and co-operation at their successful New Year's party for children: Mr. Abbott for the G.B Theatre, Mr. Dawson of RKO Radio and Mr. Abbott for supplying the films, Mr. Williams of National Screen Services for supplying the artistes and the Christmas Tree, and Eric Gray for taking photographs. The children were entertained by Donald Richards, conjurer; Lieut. Llewellyn, who sang; and George Foster, the accordian accompanist. Some 150 children and 50 parents were entertained.

After the film show and "eats," which were supplied by the London Co-operative Society, each child received a present from Father Christmas. Charlie Wheeler made an excellent deputy for Kenneth Gordon, who was prevented by his duties abroad from taking on his customary rôle.

GEORGE FORMBY COMPLETES "I DIDN'T DO IT"

GEORGE FORMBY'S last starring picture before he leaves next month to entertain the troops in Burma is now in the cutting rooms at Islington.

Columbia British executives believe the picture, recently re-titled "I Didn't Do It," should easily rank as one of Formby's best. The story, from the pens of Howard Irving Young and Stanley Black, in association with Norman Lee, is sound and original, and the snappy and tuneful comedy song numbers are effectively introduced.

Last sequences to be shot demanded outstanding crowd scenes on Stage 1, where in a set built by George Provis and representing the Mayfair Gardens Night Club interior, where Terry O'Rourke's Revels are celebrating their opening night. As a star attraction in their floor show they introduce the mysterious "Mr. X." George Formby is finally revealed as "Mr. X," and at the close of his act excites the onlookers with news that although himself suspected of the murder of a Tom Driscoll, the actual murderer is sitting amongst them.

The climax of the film is both realistic and breathtaking where Carl Jaffe is seen shooting his way across the dance floor toward the proscenium of the stage, to be finally overthrown by George after a ding-dong struggle.

The Cast

The complete cast is as follows: George Formby, Marjorie Browne, Carl Jaffe, Vincent Holman, Hilda Mundy, Billy Caryll, Jack Daly, Dennis Wyndham, the Boswell Twins, Georgina Cookson, Merle Tottenham, Gaston Palmer, Ian Flemin, Wally Patch, Jacques Brown, and Jack Raine.

Marcel Varnel has been both producer and director, with Ben Henry associate producer. Alf Keating assisted in the direction, with Roy Fogwell in charge of lighting and cameras. The dresses were designed by Dorothy Broomham.

Butcher's Prepare Big Campaign

The great popularity achieved by Butcher's musical romance, "I'll Walk Beside You," is indicated by the number of return bookings and the many letters of congratulation from exhibitors and patrons with inquiries concerning the stars and musical items.

This all prepares the way for the new Butcher Empire production, "For You Alone," in which all the attractions of "I'll Walk Beside You' have been further exploited and intensified. This time with two great orchestras instead of one, Heddle Nash. world-renowned tenor the incomparable vocalist, Helen Hill; and yet bigger scenes in which little players amplify the child appeal so irresistible in "I'll Walk Beside You."

Butchers are preparing a big exploitation campaign to help exhibitors recall to patrons how much they enjoyed "I'll Walk Beside You," and remind them that "For You Alone" will give them all its attractions plus yet bigger stars, greater music.

JAMES MASON IN "SEVENTH VEIL"

"Britain's No. 1 Star"

JAMES MASON, recently elected the biggest draw in British pictures by exhibitors and fans alike, this week made his first appearance before the camera in the Sydney Box-Ortus production "The Seventh Veil."

With his co-star, Ann Todd, they head one of the strongest casts of any British picture to date. This includes Hugh McDermott, Herbert Lom, Yvonne Owen, Manning Whiley, David Horne, Beatrice Varley, and provides a very romantic part for Albert Lieven.

Monday sees James Mason, who has been doing an extensive tour of Garrison Theatres throughout the country, returning to Hammersmith to continue shooting on "The Seventh' Veil," which is an original story by Muriel and Sydney Box, and is now in the fourth week of shooting.

Reginald Wyer is lighting camera man; Jim Carter, art director; and Nell Taylor in charge of make-up. Knox Laing, associate producer

Novelty at Riverside

In Sydney Box's current production, "The Seventh Veil," now almost half-completed at Riverside, he has introduced Waldo Lanchester and his Marionette Theatre.

Assisted by his wife, they are doing a series of cameo sketches; included is "The Under-Water Ballet" enacted to the delightful music of Tchaikowsky's "The Swan Lake," and presented in a most artistic and amusing manner; secondly, "This Circus," introducing some of the odd personalities ohe would expect, and including a performing seal, a mischievous dog, and the ever-popular circus horse. His third sketch, "Paderewski at the Piano," shows the complete mastery Lanchester has of his art in the way he causes his "figure" to manipulate the key board in a most agile and exacting manner. D. G.

Richard Greene has been discharged from the Army on medical grounds.

On location with SIGNED WITH THEIR HONOUR Cameraman George Stretton scans the skies

Road Safety Bar to G.-B. Club

There is to be, owing to police objection, no G.B. Junior Club in Crosby. An Odeon Junior Club was esablished over three years ago.

When an application was made to the licensing authority, Supt. Lindsay said there was already provision at the Odeon. While admitting that such clubs did good work and were useful to the police, he objected in this case on the ground of road safety. The Corona was situated near a junction of five roads, and there was no adequate waiting accommodation outside the theatre.

The magistrates declined to grant the application.

Hyde S.O. Preliminaries

Hyde (Cheshire) Council have decided, following a debate lasting over two hours, to take the necessary steps to call a public meeting of electors to consider the opening of kinemas on Sundays.

The vote revealed a 12 to 8 majority against the resolution to cut out the minute on the subject. In General Purposes Committee the voting was 10-9 for the Sunday kinemas. Sixteen members of the council spoke and only two were absent when the vote took place.

International Schedules Big Attractions

1945 Programme

FOUR of Samuel Goldwyn's biggest hits will come back with a bang in the programme scheduled this year by International. They include the world famous musical comedy, "Kid Millions," starring Eddie Cantor, George Murphy, Ann Sothern, the famous Goldwyn Girls, and music by Irving Berlin, is bound to click at every box office. Among the first bookings are Gaumont-British and A.B.C. The Scottish première will take place in Green's' Playhouse, Glasgow.

"Strike Me Pink," featuring Eddie Cantor and Brian Donlevy with the Goldwyn Glamour Girls, and musical hits right through the picture, is a riot of fun and frolic, and equally certain to bring down the house.

Drama is represented by one of the most outstanding screen plays ever written. Who does not remember "Cynara," the perfect love story played by a perfect star team, Ronald Colman and Kay Francis? And again Ronald Colman, this time with Loretta Young and Myrna Loy in "The Devil to Pay." The film which the C.E.A. marked with 9¾ and which is bound to appeal wherever it is shown.

For family houses, industrial areas, and wherever music and popular songs are appreciated, the come-back of Bobby Breen will be welcomed.

It is understood that "Rainbow on the River" and "Make a Wish" have done such enormous business at the box office recently that International has secured exclusively all his other pictures.

The South Sea adventure, "Hawaii Calls," starring Bobby Breen and Ned Sparks; "Let's Sing Again," starring Bobby Breen and Grant Withers; and "Escape to Paradise," starring Bobby Breen and Ken Taylor. Tommy Kelly and Ann Gillis, of "Tom Sawyer" fame, supported by Benita Hume and Edgar Kennedy, co-star in "Peck's Bad Boy With the Circus," whilst Roscoe Karns and Edgar Kennedy are featured together with the youngest acrobat on the ice, Irene Dare, in "Everything's On Ice," a comedy romance recently Trade shown, and very well received by our reporter and by the Trade generally.

All these films will be re-released with brand new copies only. A new technical department has just been installed, and expert repairers will see that copies will be put on the van or railway wagon only after being thoroughly examined and approved.

With such goodwill, based on quality, care and integrity, International Film Renters, Ltd., and their eight provincial branches, will have good reason to expect a bumper year.

WELWYN STUDIO STRIKE AGREEMENT

AN agreement between Associated British and N.A.T.K.E. was concluded last week dealing with the points at issue during the two-day strike of N.A.T.K.E. employees at Welwyn.

While Associated British Picture Corporation still contend that unauthorised absences (apart from strikes, official or unofficial) may result in employees not being paid for the hours they do not work, the company, in the general interests of the business, is prepared as from January 15, 1945, not to press their point of view and, instead of making deductions for time lost, to reserve the right to dismiss after one warning all employees who deliberately do not perform 47 hours' work in their normal week.

Where N.A.T.K.E. employees are so dismissed the remaining employees will see to it that the work in hand does not fall behind; and

N.A.T.K.E. employees agree to assist in having the point of interpretation in dispute settled within two months from the date hereof by utilising Sections 5, 6 and 7 of Clause 15 (a) the Conciliation Machinery Clause in the Standard Agreement dated August 18, 1944, and in the last resort the machinery in the Memorandum to the said Standard Agreement.

As a result of the agreement work on the Herbert Wilcox production "I Lived in Grosvenor Square" was resumed and the film will be completed this week.

Film Appreciation

Every time a person goes to the films, 33 million others are doing the same thing. This was the revelation of the Rev. G. T. Wheeler, vicar of Thornton, speaking on film appreciation at Blackpool on January 10.

Mr. Wheeler, who devotes part of his time to writing script and scenarios for educational and historical films, said some went to the kinema to get distraction from ordinary thoughts, some to see life, some to laugh, some to cry. To others, the kinema was the only contact they had with luxury.

GOOD PROGRESS ON "RENDEZVOUS"

An impromptu party in the lounge of the Golden Lion hotel set of the Two Cities' film, "Rendezvous," at Denham, gave Stanley Holloway, as Mr. Palmer, a chance to play and sing a comic number. Another attractive, yet completely different scene last week was the little cameo between Rosamund John and John Mills, who, with the quietest of touches, tells her, without words, of his love for Renee Asherson.

The Flying Fort, "Little Lovely," is in readiness on another stage, waiting for the high drama of the scenes that show Douglas Montgomery in his fight back to the base. This will be taken on a movable platform, and includes some of the most important action in the film.

A newcomer to the cast last week was the young comedienne Jacqueline Clarke.

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The striking front-of-house display at the Plaza, London, where Paramount's screen version of the Daphne Du Maurier's best seller, FRENCHMAN'S CREEK, is playing to capacity houses

Out of Season

IT is not to be wondered at that, as A. E. Foster says in reporting his campaign for the M-G-M feature "Bathing Beauty," at the Ealing Forum (A.B.C.), his announcement from the stage of a bathing beauty contest at Christmas was greeted with laughter, but the very abnormality of the scheme sealed its success as a boost for the film. Even the local paper gave front-page space for a picture, with the caption "Here's a Change!"

Mr. Foster planned the stunt well in advance. He approached The Louvre, local firm of ladies' outfitters, to provide a selection of their "play suits" and evening frocks for demonstration on his stage and at the conclusion of a special dance which he organised to raise funds for the Red Cross. The bathing beauty contest was run during the week to select the most beautiful Ealing lovelies, and, despite the incongruity of such an event in December, attracted more entrants than could be brought before the public. The girls wore Louvre creations, and six mannequins paraded in the demonstration frocks.

A corner of the Forum vestibule was converted temporarily into a "bathing beach," with a quartet of "surf-maidens" to give it life and attractiveness. The Mayor and Mayoress presented the competition prizes (provided by Louvre) on the Saturday evening, and the Hanwell Cottage Hospital benefited by these efforts to the tune of £100, collected in the vestibule.

Two Birds . . . by Bert

BERT GORDON SMITH finished the year 1944 well with a special drive at the Empire, Alfreton, Derbyhire, to put over the Columbia feature, "Cover Girl," and managed to use a display for "The Thief of Baghdad" (Ealing Dist.) for this purpose, thus obtaining publicity for two films at one blow.

Within an Eastern setting of drapes and painted canvas in his vestibule he suspended a square of old carpet by invisible strings so that it looked like the magic carpet of the "Arabian Nights" tale. Stills of the film were secured to the fringe of the carpet, and in front of it he hung a quad poster listing New Year offerings, beginning with "Cover Girl." Standing on the carpet were cutouts (taken from the KINE. advert. pages) of Rita Hayworth in her striptease sequence, and other portraits of this attractive player were on view around the vestibule. He supplemented this with displays of stills and some of his own drawings in two of the leading local shops, and at the time of writing was looking forward to capacity business.

Good work, Mr. Smith! Keep it up.

SHOWMANSHIP
IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices
of the
"Kine." Company of Showmen

A Proposition to Extend the Field of "Kine." Showmanship Awards

HERE is a letter from an old and proved showman, who, during his years of management displayed exploitation ability beyond the average. His present duties afford him no scope these days, but he is disinclined to relinquish his connection with the "KINE. Company of Showmen," and puts forward his proposition on behalf of himself and other seniors similarly placed.

We are in full accord and are planning a scheme to become effective as soon as possible, of which particulars will be duly announced, but meanwhile your suggestions would be greatly appreciated.

SIR,—*Many men in the Industry—past members of the Company of Showmen—must find themselves in a similar position to myself—they are unable to qualify for membership now because their efforts have been rewarded and they are now in supervisory posts.*

Their success may be due in some measure to their activities in the field of showmanship and exploitation and the recognition they received through your "Shield Contests." I feel sure they will agree with me that a regretful reluctance is felt in being unable to continue in active membership of the "Company of Showmen." I am of the opinion that the fundamental idea could be extended and the Company could become a more active social group by holding local meetings, an annual gathering—possibly a dinner, at which the Shield could be presented to the year's winner—all tending to foster an interchange of publicity ideas and also make the Company more vital.

Those of us now precluded from membership would be glad if we could be elected to Honorary Membership—if our records of achievement were compatible with a required standard. The opinions of similarly placed men to myself in the Industry would be welcomed.

DENNIS C. WALLS.

General Manager.

J. F. Emery Circuit.

In the News

WHEN showing "Women in Bondage" at the Gaumont Palace, Swindon, Manager Jimmy Lynton read that the film had been banned in Buenos Aires and at once saw an opportunity to get over some good publicity. A word to the local evening paper secured the insertion of the banning as a news item with the heading "**Film banned. It told truth about German women.**" Mr. Lynton dressed the theatre vestibule with copies of the paper with the item duly marked, and had other copies displayed at one or two of the leading shops in the town.

New York to Henley

MANAGER RICHARD SUMMERS, Odeon, Henley, had a novel idea of advertising "The Song of Bernadette." He got in touch with the manager of Rivoli, New York, and obtained photographs of the crowds in New York queueing outside the theatre. These were neatly mounted and shown in local shop windows, headed "Scenes in New York for the 'Song of Bernadette.'"

Owing to their unsual background they attracted considerable attention and undoubtedly influenced the paybox receipts.

SKELTON BATHING BEAUTY
Luscious Technicolor
Esther WILLIAMS Red SKELTON
BATH

Vestibule stunt arranged by Manager A. E. Foster at the Forum, Ealing, to publicise BATHING BEAUTY (M-G-M)

SOUND RCA SYSTEM

Devon's Busy Bee

IF they can't send us a photo. of their efforts some showmen feel lost. It does not occur to them that perhaps a sketch would do instead; nor, of course, have all of them the requisite artistic talent. Not so Eddy G. Clifton, of the Alexandra Theatre, Newton Abbot, Devon. He sends miniature watercolours and, although I cannot reproduce them, they give an excellent idea of the effect of the full-size models he constructs.

For "Bees in Paradise" (G.F.D.) he made up from salvage material a 6 ft. by 8 ft. two-plane model for his vestibule, the background consisting of a cobalt panel framed by a border of harebells and coloured, confetti-like foliage splashed with glitter. Across the front was a garden border and behind this stood a couple of giant flowers, the blossom of one serving as a frame for the head of Arthur Askey and the other for one of Anne Shelton, both taken from posters.

Green lighting from the front and orange from the rear provided the necessary relief for this excellent piece of work.

A Glorious Finish

ANOTHER stage presentation as a prelude to the screening of "The Song of Bernadette," which achieved success was ably put over by Manager B. Pretty, of the Empire (G.-B.), Wakefield, with the co-operation of his chief projectionist, C. Binns, who made up a cross from tin and amber gelatine which, used in conjunction with a wide-angle lens, filled the screen with a golden replica.

Technique for the presentation was approximately similar to the many others adopted throughout the country, but a novel note was the climaxing of this presentation with Purcell's "Trumpet Voluntary," which gave a blaze of triumph to the fade out.

Near East-North-East

A STRIKING and attractive foyer display for "The Thief of Bagdad" was arranged by Manager L. J. Broughton and E. H. A. Sleet, with the assistance of a talented artist from a large departmental store near by.

A backcloth was used to cover almost the entire vestibule wall, and was edged with gold-crinkled paper to form the border. The artist then got to work with crayon and pencil and a huge figure of the genii, just materialised out of his bottle, was drawn to show him holding up a large and colourful centrepiece carrying the title of the film, etc., with the addition of the names of the players featured in Eastern lettering, together with many vari-coloured stars around the display.

The photograph shows an imaginative and creditable display, but is too flat for block making.

Invitation

AS he was showing the G.F.D.-Universal laughter-provoker, "In Society," about Christmas time, Captain Henry Kerr, manager of the East Sheen Odeon-Empire, neatly linked his publicity for the film with a topical greeting and invitation. Trailer, slides and house-front publicity concentrated on the theme "The Management and Staff wish you A Very Merry Christmas and invites you to ensure it by joining 'In Society' with Bud Abbott and Lou Costello."

Back from India

MANAGER NORMAN R. BUCKMAN, of the [illegible] Cinema, Harpenden, makes a point of making the troops in his area cognisant of his weekly features by posting a copy of his D.C. card programme to the Officers' Mess, H.Q., Eastern Command, but to his amusement and amazement the one for week commencing September 4 has just been returned to him with a note from H.Q., Eastern Command, *India*, reading:

"DEAR SIR, I enclose the programme which was received in this office today and addressed to the Officers' Mess, Eastern Command. As I was for some time stationed in Bedfordshire I know how the mistake had occurred, and decided that the programme deserved a more befitting end than the waste-paper basket after its long journey out here."

A kindly thought, which Mr. Buckman greatly appreciated.

Disappointing

OUR manager friend W. Robertshaw, of the Odeon, Bloxwich, sends photographs of a window display which he arranged in connection with his screening of "For Whom the Bell Tolls," and concludes his remarks by saying "The photograph, however, does not bring out the colour scheme of the display."

As far as we are concerned that wouldn't matter if only his photographs revealed sufficient for blockmaking.

Unfortunately they do not, so our readers must rest content with the fact that they just indicate a well-dressed and attractive window which must have proved interesting to the film fans of Bloxwich.

Stars and Legs

MANAGER E. BUCKLE set himself seriously to making the screening of "Up in Arms" a notable event at the Capitol, Didsbury, and contrived two novelties in foyer display.

The first was a large-size nautical telescope erected on a stand in front of a background representing a starry night, and a notice "Have You Seen the New Star?" "You can see him through this telescope now."

Mr. Buckle says, "I was surprised at the number of patrons who took a peep through it, wondering, of course, just what they would see. What they actually saw was an illuminated photographic slide of Danny Kaye.

For his second display he draped a fireplace and fixed a mirror in the opening for the grate. Over the mantelpiece he had a cut-out representing the legs of Marlene Dietrich, with the statement that her measurements were identical with those of the film's star, Constance Dowling, and the question, "How do Yours Compare?"

The mirror enabled patrons to judge by raising their skirts before the mirror and comparing the reflection with the cut-out above.

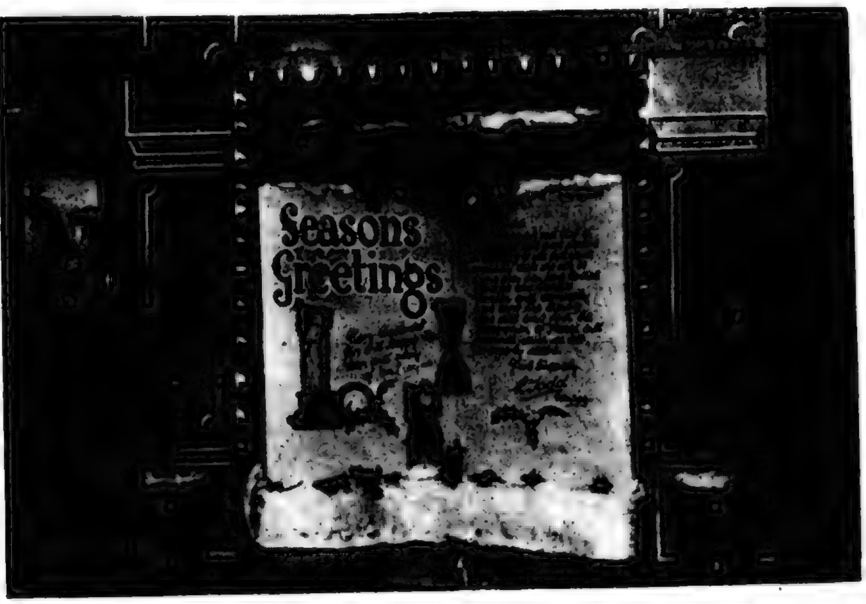
But he scored a bull's-eye when he had a rubber stamp made, giving a catchline, play date and theatre, and with this stamped about 4,000 bags and wrapping papers from the local shops, which were used for wrapping purchases during the week before the play date. Quite good free publicity.

I am sorry that limitation of space precludes illustrating his leg-viewing stunt, which was so good because it aroused female curiosity and was so simple.

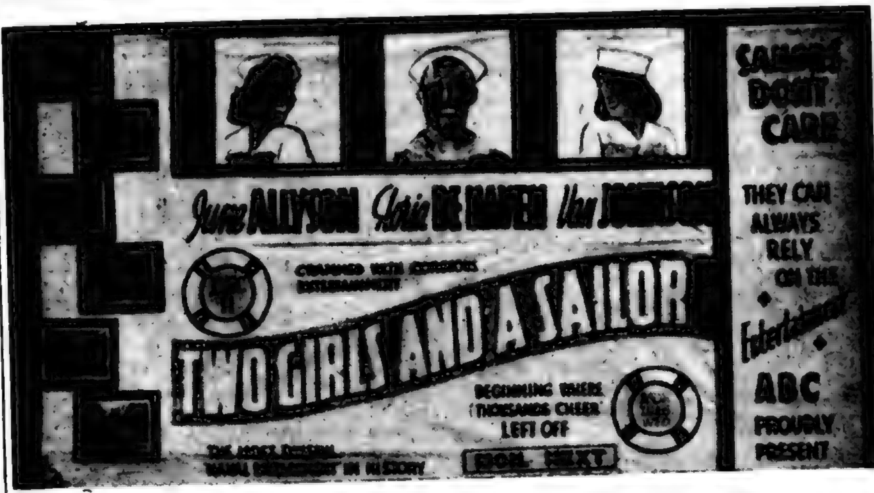
Local Talent at Chelmsford

BY arrangement with the Russell School of Dancing and in conjunction with the screening all last week of "Sensations of 1945," the Ritz (Odeon) Theatre, Chelmsford, held a stage presentation of local talent each evening to discover the "Eleanor Powell of Chelmsford."

The innovation proved greatly to the liking of patrons of the theatre, and Francis Minde, manager of the Ritz, amusingly compered the show throughout. He also had a counter tie-up with the music department of Woolworth's.



Novel lobby display by Rupert Todd to convey Season's Greetings to patrons of the Gaumont Palace, Derby



Lobby display at the Public Hall Cinema, Carlisle. Manager G. Fishwick's exploitation for TWO GIRLS AND A SAILOR (M-G-M)

Local Influence

I HAVE commented more than once upon the value of getting into the good graces of everyone in one's own community, from the civic leaders downwards. Corroboration of this came my way recently in conversation with a prominent member of the G.-B. organisation. He praised the facility with which S. D. C. Cooper, manager of the South-end Gaumont Theatre, obtains publicity for his programmes through the ready co-operation of local traders and others. He can, I am told, get bills and cards displayed in places all over the town where a less popular individual would meet with a blunt refusal. Mr. Cooper seems to have become a popular local institution, and is assured of support whenever he seeks the aid of his fellow-townsmen.

GOING MY WAY

Well-dressed window display, arranged by Ronald J. Brunt of the Odeon, Blackpool, for GOING MY WAY (Paramount)

Anonymous Father Christmas

ON going to the Gaumont Palace kinema, Chatham, on Christmas Day and Boxing Day, twenty-three Service women were surprised to find that their admission had already been paid. The reason for this "lovely surprise," as they called it, on being handed their tickets, was that the manager, M. A. Bowen, had previously received an anonymous letter. Enclosed was the sum of £3, which the donor directed to be used in this way.

Going Brunt's Way

A MONTH ahead of playdate Ronald J. Brunt commenced his exploitation for "Going My Way," to be featured at the Odeon, Blackpool. He was fortunate in obtaining an almost complete set of Crosby's gramophone recordings from the time "Bing" came to the screen. From the "mike" each day he invited patrons to send a postcard intimating their choice, stating at what time and which performance they would be attending. During the four weeks nearly 200 requests were received and granted.

His theatre artist executed lifelike displays of Bing in clerical garb singing at the piano, and others, drawing patrons' attention to the new star, Barry Fitzgerald. Window displays were arranged with all the leading music dealers, the most elaborate being with Messrs. R. H. O. Hills (see photograph). For the front of house he utilised over 120 ft. of linen banners. The outcome of this campaign resulted in record-breaking business.

Expectation

A DISPLAY about 14 ft. by 8 ft. and occupying nearly the entire wall of the vestibule was built up by Manager George Fishwick at the Public Hall Cinema, Carlisle, for "Two Girls and a Sailor."

It consisted of a neatly designed and artistically painted background, upon which a selection of stills was mounted, together with artist-drawn heads of the three stars in the lead.

Mr. Fishwick is proud of this effort, and feels assured of big business as a consequence; may his optimism be fulfilled.

Exploitation and Presentation

AT the Gaumont Palace, Derby, Rupert Todd utilised a corner of the vestibule to convey the Season's Greetings to patrons. This took the form of a large card, on which Assistant Manager J. Howitt showed off his artistry. The overhead title, "Time Marches On," done in two colours, and the bottom support of wool and tinsel effectively set off the display, and if a further direction to it was needed this was provided by a surround of miniature lamps and tubbed trees. This spot was chosen by the staff to present Mr. Todd with a beautiful electric lamp and shade. Chief usherette Mrs. Green, who made the presentation, also presented Mr. Howitt with a box of cigarettes.

Relating Experiences

MANAGER R. E. BURNETT, of the Borough Cinema, North Shields, staged an effective publicity stunt in connection with the film "Bulldog Drummond Strikes Back." Patrons were invited to send in an account of their most thrilling experience of the war.

The two winning efforts related narrow escapes from danger during air raids. The competition aroused great interest and got a lot of publicity in the local Press.

The Deputy-Mayor of Tynemouth presented the winners of the competition with National Savings Certificates at the Borough Cinema.

DEANNA DURBIN
Christmas Holiday
ST. GEORGE'S

A shop window "tie-up" arranged by Manager B. E. Symmonds, of St. George's, York, in connection with the local screening of CHRISTMAS HOLIDAY

RELEASES FOR FEB. 5

Compiled by A. W. OWEN

WATERLOO ROAD (G.F.D.)

CERT. A. Length, 6,840 ft. Reg. No. ——. Reviewed in KINE. January 11.

STARS.—John Mills, Stewart Granger.

ATMOSPHERE.—Romantic melodrama set in the early days of the blitz, about a young Tommy, while A.W.O.L. settles the hash of a shirker who is chasing his loyal but war-weary wife. There is a fight finale which is outstandig.

ORGAN.—"London Suite," No. 3, Eric Coates (Chappell), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2656 by the composer's Light Symphony Orchestra.

WATERFRONT (Pathé)

CERT. A. Length, 5,645 ft. Reg. No. F.7755. Reviewed in KINE. October 26.

STARS.—John Carradine, J. Carol Naish.

ATMOSPHERE.—Espionage drama with an American waterfront setting, illustrating the bitter war between ruthless Nazi agents.

ORGAN.—"Nero," Suite, Coleridge-Taylor (Novello), No. 1, "Prelude" (excerpt), with adaptation from the piano-solo copy only.

NON-SYNC.—"Devil's Kitchen" ("Faust"), Coleridge-Taylor, recorded on Boosey-Hawkes B.H.1922 by Orchestra.

THE BIG NOISE (20th Century-Fox)

CERT. U. Length 6,035 ft. Reg. No. F.7886. Reviewed in KINE. December 21.

STARS.—Laurel and Hardy.

ATMOSPHERE.—Slapstick comedy illustrating the crazy adventures of two goofy janitors, who pose as private detectives to guard a devastating bomb devised by an eccentric inventor.

ORGAN.—Incidental, "Comedy Allegro," Ancliffe (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1039 by orchestra.

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"From Minuet to Swing"

MANAGER ARNOLD gave me a very friendly welcome at the Astoria (Odeon), Brixton, for we are old friends, and I know that if I was a resident organist there is no manager I would like better to co-operate with in our mutual interest.

V. Johnson Lewis considers this his "home" theatre, but is often sent round as guest to reopen "silent" organs and test the reaction of the public in these theatres. His interlude to-day was "From Minuet to Swing"—quite a good title to interest the patrons and provides constant contrasts in melody and registration. We had the microphone at the console and short effective telegraphic intimations of the musical items, only using slides for the finale number.

Two minuets, "Mozart in D" and "Beethoven in G," the "Blue Danube" Valse, the original "Lancers," "See Me Dance the Polka," the "Valeta," "Alexander's Ragtime Band" of 1912 vintage, "Body and Soul" and "In the Mood," gave quite a satisfactory history of dance changes as time passed along. The finale, "The Melody Lingers On," had slide words, so the audience had a chance to have a share in the show and applause afterwards showed that V. J. L. has made himself very popular at this theatre.

Needless to say, Manager Arnold has a quiet share in the matter, because the Press and poster publicity is everything an organist could wish for, especially in war time when this is difficult to arrange.

A. W. O.

H. Wingfield's Interlude at Walham Green

VISITING the Regal, Walham Green, a few days ago, I found that Harry Wingfield, in his fifteenth week as resident solo organist, doing three interludes a day each week. The audience at this theatre has always been a problem during the war period and restricts any organist's recitals to so-called "popular" items for the amusement of those who pay least at the box office. A very good attempt at providing entertainment for everyone was made by the organist's recital, titled "Movie Music Review," for it enabled him to cover a wide range of melodic numbers which were good enough of their kind to still remain a pleasant memory; the matinée audience hummed most of them and were a model of quietness and decorum on this occasion at any rate. We had, amongst others, "Lazy Bones" from "Stormy Weather," "Diane" from "Seventh Heaven," "Would You?" from "San Francisco," and "Hap, Hap, Happy Day" from "Gulliver's Travels," concluding with "South of the Border." All these numbers had melodies that have not been forgotten and the interlude was satisfactory.

A. W. O.

News of the Organists

Ace of Australasia, Guest Organist at the Swiss Cottage Odeon

THE New Zealand and Australian ace recital organist Murray Fastier has been engaged for a season of "guest" recitals during his visit to this country and has commenced his tour at the Odeon, Swiss Cottage.

I had the pleasure of making personal acquaintance with him this week and hearing his recital. He is in no sense a kinema organist of the showman type, nor does he revel in 16, 8, 4 tibia tremulant effects. Clear, clean-cut, straight organ recital playing was immediately evident, and the fine Compton model here under his control was exploited to the full and stood up to the test very well.

Manager Freeman introduces the organist from the stage at each performance, naming the items to be played as the lift rises and the recital commences, without any slide matter to distract attention. Eric Coates' "Down the Mall" was the first item played, at a very brisk tempo, with orchestral imitation and no muddy "full organ" mixture effects in the concluding bars to destroy the orchestral tone colours. The second item, "The Old Violin," gave opportunity to portray both the vocal and instrumental tones with tibia and other soft solo registration.

For a light contrast again the next item was "Firefly." A moment's pause for applause and the manager announced that the Bach "Toccata in D Minor" would conclude the recital. This was played faultlessly and without the slightest sign of effort or showmanship, the organist allowing the composer's intention to speak for itself. Resultant applause was genuine appreciation of a fine recital organist.

I could wish that more such recitals would be introduced to our kinema audiences by organists. There are audiences in many classes of kinemas who would appreciate them, although I concede that in other types of theatre the experiment would be doubtful. Murray Fastier was a pupil of the world-famous Parisian recital organist, Marcel Duprez, and was for a considerable period City Organist at the Town Hall, Sydney, with its truly magnificent organ, one of the largest in the world. In New Zealand he has been an insistent broadcast recitalist on 2FC and 1YA, Auckland, and travelled thousands of miles on recital tours. In a chat after his Odeon recital he said that in the previous first week he had to test his audience with "Jealousy" and "Romantic Night" (Reg. Morgan before he played some Bach. Here was his experience, just a mild hand for the light music, but for Bach's "Prelude in E Minor" thunders of applause and cries of "Encore!"

It is a sign of the reaction of the public from "tripe" to "music" has come to stay if they can be entertained by efficient players who are also showmen enough to contrast their recitals so as to please the majority of their patrons.

I wish our New Zealand friend "good hunting" on his English tour, and hope the B.B.C. may extend a courtesy recital to him before he returns home again.

A. W. O.

Sgt. Gibson, R.A.F., on "Short Leave" at Nuneaton

MANAGER BODDY, of the Ritz, Nuneaton, writes to tell me that Sgt. Gibson, who was for over four years his resident organist, had travelled over 30 miles from his home at Collingham, nr. Newark, to give a special matinée show at the theatre during his leave from the R.A.F.

To quote the manager's own words, "he was amazed for the house was full to capacity at 3.30 p.m., to welcome him, and queues formed outside, unable to obtain admission."

His interlude, "Musical Trip Round the World," and a "Puzzle Corner" for the audience to guess organist's signature tunes concluded a 30-minute show. The manager concluded by saying that the applause the sergeant received was the most generous that he had ever heard in 30 years' managerial experience.

Under the circumstances, I shall be safe in concluding that one organist will be sure of his old job back again when he can leave the R.A.F. and will find a great welcome.

A. W. O.

Vicar and Choir Boys at the Kinema

MANAGER-ORGANIST H. Lister Wallworth, of the Danilo, Hinckley, although he has no organ at this theatre keeps up his organ playing by deputising on the fine organ in the Parish Church. On Christmas Day he invited the vicar and the choir boys to give a special carol service during the evening performance which was very well received by the audience and was certainly a good way of bringing church and kinema together in mutual good will.

A. W. O.

Odeon Leads the Way in Organ Reopening

ODEON THEATRES have been for several months experimenting in re-opening kinema organs with various guest organists, and I believe the receptions given to these organists has been most gratifying to both managers and organists concerned.

V. Johnson Lewis, late of the Granada Circuit, has been on this type of tour since September last and visited the Paramount, Tottenham Court Road, W., Swiss Cottage, Golders Green, Wembley, Watford, St. Albans, Richmond and Twickenham, and is now back at his base theatre, the Astoria, Streatham, S.W., where Manager Arnold is co-operating keenly with him to feature his interludes.

Jimmy Bell, the resident solo organist at the Odeon, Leicester Square, also did a special guest week to reopen the organ at the newly acquired Orpheum, Golders Green, with great success. Peter Kenyon, from the Metropole, acted as his deputy for the week.

There are quite a large number of schemes on foot for complete renovation and overhaul of many Odeon theatre organs, much of which, I fear, must await the peace signal to be executed, but it all tends to show that this great circuit is becoming more organ-minded and augurs well for the future if the organists can only provide the high standard of musical entertainment which the public demand as the result, to a large extent, of the complete change of taste fostered by the B.B.C. and orchestral and organ recordings.

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London Trade Show Diary

Continued from page 6

the previous tenants of the bridal suite are found to be still in occupation. Before the comedy situations have reduced everyone to helpless laughter the next honeymoon couple move in; Charles Ruggles flits in and out and makes a pass at one of the brides; Alan Mowbray, hot from the rigours of the home front, arrives to prepare his next broadcast commentary on America at war; and Eve Arden, as the Russian girl sniper, occasionally letting off a rifle to brighten up the show, also parks herself.

Double Exposure
(Paramount)

Paramount Private Theatre. **10.30 a.m.**

Cast: Chester Morris, Nancy Kelly, Phillip Terry, Jane Farrer, Richard Gaines, Charley Arnt, Claire Rochelle, Roma Aldrich. **Director:** William Berke.

Comedy, mystery and romance are the keynotes of this enterprising subject, which deals with the colourful life of a New York picture magazine, the editor of which is a brilliant but somewhat unethical person. He hires a girl photographer from a country paper, falls in love with her, and then inadvertently causes her to be accused of a "café society" murder. And it takes all the editor's ingenuity—of which he has plenty—and talent finally to solve the crime and to free the girl from suspicion.

Chester Morris has another virile characterisation in the leading rôle, and Nancy Kelly supplies the romantic interest. The supporting cast includes many well-known players, each of whom gives a first-rate performance in a story that moves from the word "go" and keeps on moving until the final fade-out.

The Thin Man Goes Home
(M-G-M)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: William Powell, Myrna Loy, Harry Davenport, Lucille Watson, Gloria De Haven, Eddie Brophy, Donald Meek, etc. **Director:** Richard Thorpe.

The many antics of Detective Nick Charles and his charming wife, Nora, return in all of their laugh-provoking, spine-chilling glory with M-G-M's first "Thin Man" picture in more than two years.

Co-starring that still unequalled screen team of William Powell and Myrna Loy, the new film promises to more than merit the expectation accorded it. Once again Powell will be seen in his rôle of the suave, wise-cracking private detective whose friendly circle of questionable characters inevitably aid in unravelling murder and mystery. Myrna Loy returns to her rôle of his equally glib-tongued wife, Nora, whose fumbling tactics and feminine intuition seldom lead her talented husband astray in matters of crime deduction.

Winged Victory
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Original stage cast of 300, plus Lon McCallister, Jeanne Crain, Jane Ball, Lee J. Cobb, Jo-Carroll Dennison and Judy Holliday. **Director:** George Cukor.

The top names of show business collaborated on bringing "Winged Victory" to the screen.

Three hundred members of the United States Army Air Force who had appeared in the original stage hit by Moss Hart were all featured in the spectacular screen version, plus a picked cast of Hollywood personalities.

Rousing, rollicking humour, tender romance, a brilliant musical score, drama, spectacle, grandeur, "Winged Victory" has been desribed as having everything a motion picture must have to be great entertainment.

Machine Gun Mama
(Pathe)

G.B. Theatre. **2.30 p.m.**

Cast: Armida, El Brendel, Wallace Ford, Jack La Rue, Luis Alberni, Ariel Heath, Julian Rivero. **Director**: Harold Young.

Ollie Swenson and John O'Rielly, two happy-go-lucky truck drivers, are stranded on the Mexican border with an elephant which they are under contract to deliver to its owner. Their truck breaks down near a travelling carnival, and they become friendly with Alberto Cordova, the owner, and his pretty daughter, Nita, who falls in love with O'Reilly. By this time O'Reilly has realised that things are not going at all well with the carnival, and he discovers that two crooks are holding a threat over Cordova, who owes them a considerable amount of money.

The sale of the elephant puts the circus in the clear, but when Ollie and John are arrested they are in the soup. Complications ensue, to the hilarity of the picture, before the happy climax.

Manager J. B. Wilkinson's display at the Kingsway, Levenshulme, Manchester, to greet his patrons

E.N.S.A. FILMS

An increase of 800 per cent. and 166 per cent. in the number of 35-mm. and 16-mm. films sent overseas to E.N.S.A.'s static and mobile kinemas is graphically shown by the following figures for the first week of 1944 and 1945 respectively.

In 1944 there were six 35-mm. and nine 16-mm. films respectively, against 54 35-mm. and 24 16-mm. in 1945.

A hundred 35-mm. and 40 16-mm. newsreels are now despatched each week overseas.

PROVINCIAL TRADE SHOWS

Continued from page 38

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			MANCHESTER.			
Tues., Jan. 23	10.45 a.m.	Oxford Street	Sunday Dinner for a Soldier	20th Century-Fox	Anne Baxter	—
,, ,, 23	10.30 a.m.	Theatre Royal	Enemy of Women	New Realm	—	—
,, ,, 23	10.30 a.m.	Theatre Royal	Horse Sense	New Realm	—	—
,, ,, 23	10.45 a.m. & 2.15 p.m.	Private Theatre	The Very Thought of You	Warner	Dennis Morgan	A
,, ,, 23	10.45 a.m.	Market Street	Oh! What a Night	Pathe	Edmund Lowe	A
,, ,, 23	10.30 a.m.	Gaiety	Meet Me in St. Louis	M-G-M	Judy Garland	—
Wed., ,, 24	10.45 a.m.	Theatre Royal	Waterloo Road	G.F.D.	John Mills	A
,, ,, 24	10.45 a.m. & 2.15 p.m.	Private Theatre	The Conspirators	Warner	Hedy Lamarr	—
,, ,, 24	10.45 a.m.	Market Street	When Strangers Marry	Pathe	Dean Jagger	A
Thur., ,, 25	10.45 a.m.	Market Street	A W.A.V.E, a W.A.C. and a Marine	Pathe	Elyse Knox	U
,, ,, 25	10.45 a.m.	Theatre Royal	Pass to Romance	G.F.D.	Martha O'Driscoll	—
Fri., ,, 26	10.45 a.m.	Gaumont	Something for the Boys	20th Century-Fox	Carman Miranda	—
,, ,, 26	10.45 a.m.	Market Street	They Are Guilty	Pathe	Helen Vinson	—
,, ,, 26	10.45 a.m.	Theatre Royal	Murder in the Blue Room	G.F.D.	Grace McDonald	A
,, ,, 26	10.45 a.m.	Gaiety	Blonde Fever	M-G-M	Philip Dorn	—
			NEWCASTLE.			
Tues., Jan. 23	10.45 a.m. & 3 p.m.	Own Theatre	Sunday Dinner for a Soldier	20th Century-Fox	Anne Baxter	—
,, ,, 23	10.30 a.m.	Haymarket	The Very Thought of You	Warner	Dennis Morgan	A
,, ,, 23	10.30 a.m.	Stoll	Oh! What a Night	Pathe	Edmund Lowe	A
,, ,, 23	10.45 a.m.	Essoldo	Summer Storm	United Artists	George Sanders	A
Wed., ,, 24	10.30 a.m.	Stoll	When Strangers Marry	Pathe	Dean Jagger	A
,, ,, 24	10.30 a.m.	Essoldo	Voice in the Wind	United Artists	Francis Lederer	A
Thur., ,, 25	10.30 a.m.	Stoll	A W.A.V.E., a W.A.C. and a Marine	Pathe	Elyse Knox	U
,, ,, 25	10.30 a.m.	Essoldo	She Who Dares	United Artists	Anna Sten	A
,, ,, 25	10.45 a.m.	Haymarket	The Thin Man Goes Home	M-G-M	William Powell	—
Fri., ,, 26	10.45 a.m.	Essoldo	Waterloo Road	G.F.D.	John Mills	A
,, ,, 26	10.30 a.m.	Haymarket	The Conspirators	Warner	Hedy Lamarr	—
			NOTTINGHAM.			
Tues., Jan. 23	10.45 a.m.	Elite	The Very Thought of You	Warner	Dennis Morgan	A
,, 23	10.45 a.m.	Scala	Sleepy Lagoon	British Lion	Judy Canova	—
Wed., ,, 24	10.45 a.m.	Scala	Waterloo Road	G.F.D.	John Mills	A
,, ,, 24	10.30 a.m.	Elite	Enemy of Women	New Realm	—	—
,, ,, 21	10.30 a.m.	Elite	Horse Sense	New Realm	—	—
Fri., ,, 26	10.45 a.m.	Elite	The Conspirators	Warner	Hedy Lamarr	—
,, ,, 26	10.45 a.m.	News Theatre	Murder in the Blue Room	G.F.D.	Grace McDonald	A
			SHEFFIELD.			
Tues., Jan. 23	10.45 a.m.	Regent	Summer Storm	United Artists	George Sanders	A
,, 23	10.30 a.m.	Hippodrome	The Conspirators	Warner	Hedy Lamarr	—
Wed., ,, 24	10.30 a.m.	Union Street	Oh! What a Night	Pathe	Edmund Lowe	A
,, ,, 24	10.45 a.m.	Hippodrome	Roadshow	Renown	—	—
,, ,, 24	10.45 a.m.	Hippodrome	Animal Wonderland	Renown	—	—
Thur., ,, 25	10.30 a.m.	Union Street	When Strangers Marry	Pathe	Dean Jagger	A
,, ,, 25	10.15 a.m.	Hippodrome	Meet Me in St. Louis	M-G-M	Judy Garland	—
Fri., ,, 26	10.30 a.m.	Hippodrome	The Very Thought of You	Warner	Dennis Morgan	A
,, ,, 26	10.30 a.m.	Union Street	A W.A.V.E., a W.A.C. and a Marine	Pathe	Elyse Knox	U
,, ,, 26	10.45 a.m.	Cinema House	Voice in the Wind	United Artists	Francis Lederer	A

London and Provincial Trade Screenings

Date.	Time.	Place.	Title of Films.	Shown By.	Stars	Cert.
			LONDON.			
Thur., Jan. 18	10.30 a.m.	Studio One	The Conspirators	Warner	Hedy Lamarr	—
,, ,, 18	10.30 a.m. & 2.30 p.m.	Own Theatre	Blonde Fever	M-G-M	Mary Astor	—
,, ,, 18	10.30 a.m.	Own Private Th.	Pass to Romance	G.F.D.	Martha O'Driscoll	—
,, ,, 18	10.30 a.m. & 2.30 p.m.	Century	Sunday Dinner for a Soldier	20th Century-Fox	Anne Baxter	—
Fri., ,, 19	10.45 a.m.	Studio One	When Strangers Marry	Pathe	Dean Jagger	A
,, ,, 19	10.45 a.m.	Studio One	Don't Forget Your Pal, Sir	Pathe	—	—
,, ,, 19	2.30 p.m.	G.B. Theatre	A W.A.V.E., a W.A.C. and a Marine	Pathe	Elyse Knox	U
,, ,, 19	2.30 p.m.	G.B. Theatre	New Pathe Pictorial, No. 27	Pathe	—	—
,, ,, 19	10.30 a.m.	Own Private Th.	Night Club Girl	G.F.D.	Vivian Austin	—
Mon., ,, 22	2.30 p.m.	G.B. Theatre	They Are Guilty	Pathe	Helen Vinson	—
,, ,, 22	10.30 a.m.	Century	Three British Council Shorts	20th Century-Fox	—	—
Tues., ,, 23	10.45 a.m.	Studio One	When the Lights Go On Again	Pathe	James Lydon	—
,, ,, 23	10.45 a.m.	Studio One	The Way Of It	Pathe	—	—
,, ,, 23	10.30 a.m. & 2.30 p.m.	Century	Something for the Boys	20th Century-Fox	Carmen Miranda	—
Wed., ,, 24	2.30 p.m.	G.B. Theatre	Machine Gun Mama	Pathe	Armida	U
,, ,, 24	2.30 p.m.	G.B. Theatre	New Pathe Pictoria l No. 28	Pathe	—	—
,, ,, 24	10.30 a.m.	Studio One	The Dough Girls	Warner	Ann Sheridan	—
,, ,, 24	10.30 a.m. & 2.30 p.m.	Own Theatre	The Thin Man Goes Home	M-G-M	William Powell	—
,, ,, 24	10.30 a.m.	Own Private Th.	Double Exposure	Paramount	Chester Morris	—
,, ,, 24	10.30 a.m. & 2.30 p.m.	Century	Winged Victory	20th Century-Fox	Lou McCallister	U
			BELFAST.			
Tues., Jan. 23	10.30 a.m.	Imperial	A Song to Remember	Columbia	Paul Muni	A
Wed., ,, 24	10.45 a.m.	Royal Hippodrome	Kiss the Bride Goodbye	Butchers	Patricia Medina	A
			BIRMINGHAM.			
Tues., Jan. 23	10.30 a.m.	Futurist	Waterloo Road	G.F.D.	John Mills	A
,, ,, 23	10.30 a.m.	West End	Summer Storm	United Artists	George Sanders	A
,, ,, 23	10.30 a.m.	Forum	The Conspirators	Warner	Hedy Lamarr	—
,, ,, 23	10.30 a.m.	Scala	Oh ! What a Night	Pathe	Edmund Lowe	A
Wed., ,, 24	10.30 a.m.	Futurist	When Strangers Marry	Pathe	Dean Jagger	A
,, ,, 24	10.45 a.m.	Scala	Action for Slander and Code of the Cactus.	Independent	—	—
Thur., ,, 25	10.30 a.m.	Futurist	Sunday Dinner for a Soldier	20th Century-Fox	Anne Baxter	—
,, ,, 25	10.30 a.m.	Scala	Voice in the Wind	United Artists	Francis Lederer	A
,, ,, 25	10.30 a.m.	Forum	Blonde Fever	M-G-M	Philip Dorn	—
Fri., ,, 26	10.30 a.m.	Scala	A W.A.V.E., a W..C. and a Marine	Pathe	Elyse Knox	U
,, ,, 26	10.30 a.m.	Futurist	Murder in the Blue Room	G.F.D.	Grace McDonald	A
,, ,, 26	10.30 a.m.	Forum	The Dough Girls	Warner	Ann Sheridan	—
			CARDIFF.			
Tues., Jan. 23	10.45 a.m.	Empire	Sunday Dinner for a Soldier	20th Century-Fox	Anne Baxter	—
,, ,, 23	10.30 a.m.	Olympia	The Very Thought of You	Warner	Dennis Morgan	A
,, ,, 23	10.30 a.m.	Scala	Oh ! What a Night	Pathe	Edmund Lowe	A
Wed., ,, 24	11 a.m.	Park Hall	When Strangers Marry	Pathe	Dean Jagger	A
Thur., ,, 25	11 a.m.	Park Hall	Voice in the Wind	United Artists	Francis Lederer	A
Fri., ,, 26	10.45 a.m.	Odeon	Waterloo Road	G.F.D.	John Mills	A
,, ,, 26	10.30 a.m.	Olympia	The Conspirators	Warner	Hedy Lamarr	—
,, ,, 26	11 a.m.	Park Hall	A W.A.V.E., a W.A.C. and a Marine	Pathe	Elyse Knox	U
			GLASGOW.			
Tues., Jan. 23	10.30 a.m.	Regal	The Conspirators	Warner	Hedy Lamar	—
,, ,, 23	10.50 a.m.	Cosmo	Oh ! What a Night	Pathe	Edmund Lowe	A
Wed., ,, 24	10.45 a.m.	New Savoy	Waterloo Road	G.F.D.	John Mills	A
,, ,, 24	10.50 a.m.	Cosmo	When Strangers Marry	Pathe	Dean Jagger	A
,, ,, 24	10.30 a.m.	Playhouse	Everything's on Ice	International	—	—
,, ,, 24	10.30 a.m.	Playhouse	Peck's Bad Boy With the Circus	International	—	—
Thur., ,, 25	11 a.m. & 2.30 p.m.	Own Theatre	Sunday Dinner for a Soldier	20th Century-Fox	Anne Baxter	—
,, ,, 25	10.50 a.m.	Cranstons	A W.A.V.E., a W.A.C. and a Marine	Pathe	Elyse Knox	U
,, ,, 25	10.45 a.m.	Playhouse	She Who Dares	United Artists	Anna Sten	A
Fri., ,, 26	10.30 a.m.	Regal	The Very Thought of You	Warner	Dennis Morgan	A
,, ,, 26	10.50 a.m.	Cranstons	They are Guilty	Pathe	Helen Vinson	—
,, ,, 26	10.45 a.m.	La Scala	Murder in the Blue Room	G.F.D.	Donald Cook	—
,, ,, 26	10.45 a.m.	Cosmo	Blonde Fever	M-G-M	Philip Dorn	—
			LEEDS.			
Tues., Jan. 23	10.30 a.m.	Tower	Sunday Dinner for a Soldier	20th Century-Fox	Anne Baxter	—
,, ,, 23	10.30 a.m.	Ritz	The Very Thought of You	Warner	Dennis Morgan	A
Wed., ,, 24	10.30 a.m.	Ritz	Oh ! What a Night	Pathe	Edmund Lowe	A
,, ,, 24	10.45 a.m.	Tatler	Voice in the Wind	United Artists	Francis Lederer	A
Thur., ,, 25	10.30 a.m.	Ritz	When Strangers Marry	Pathe	Dean Jagger	A
,, ,, 25	10.30 a.m.	Tower	Blonde Fever	M-G-M	Philip Dorn	—
Fri., ,, 26	10.45 a.m.	Tower	Waterloo Road	G.F.D.	John Mills	A
,, ,, 26	10.30 a.m.	Ritz	The Conspirators	Warner	Hedy Lamarr.	—
,, ,, 26	10.45 a.m.	Tatler	She Who Dares	United Artists	Anna Sten	A
			LIVERPOOL.			
Tues., Jan. 23	10.45 a.m.	Trocadero	Summer Storm	United Artists	George Sanders	A
,, ,, 23	10.30 a.m.	Forum	The Very Thought of You	Warner	Dennis Morgan	A
,, ,, 23	10.45 a.m.	Majestic	Oh ! What a Night	Pathe	Edmund Lowe	A
,, ,, 23	10.45 a.m.	Palais de Luxe	Perilous Journey	Exclusive	—	—
,, ,, 23	10.45 a.m.	Palais de Luxe	Clothes and the Woman	Exclusive	—	—
Wed., ,, 24	10.45 a.m.	Scala	When Strangers Marry	Pathe	Dean Jagger	A
,, ,, 24	10.45 a.m.	Palais de Luxe	Mad Youth	Exclusive	—	—
,, ,, 24	10.45 a.m.	Palais de Luxe	Jungle Rhapsody	Exclusive	—	—
Thur., ,, 25	10.45 a.m.	Scala	Waterloo Road	G.F.D.	John Mills	A
,, ,, 25	11 a.m.	Own Theatre	Something for the Boys	20th Century-Fox	—	—
,, ,, 25	10.30 a.m.	Forum	The Conspirators	Warner	Hedy Lamarr	—
,, ,, 25	10.45 a.m.	Futurist	A W.A.V.E., a W.A.C. and a Marine	Pathe	Elyse Knox	U
,, ,, 25	10.30 a.m.	Palais de Luxe	Enemy of Woman	New Realm	—	—
,, ,, 25	10.30 a.m.	Palais de Luxe	Horse Sense	New Realm	—	—
Fri., ,, 26	11 a.m.	Own Theatre	Sunday Dinner for a Soldier	20th Century-Fox	Anne Baxter	—
,, ,, 26	10.45 a.m.	Scala	They Are Guilty	Pathe	Helen Vinson	—
,, ,, 26	10.45 a.m.	Forum	The Thin Man Goes Home	M-G-M	William Powell	—

Continued at foot of page 37

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FILMS

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Observations

THE wave of optimism which led many people last summer to opine that by now we should be turning our spears into pruning hooks has had to give way to a frank recognition that we must for some time longer continue our manufacture of munitions of war, and wait a little longer for the machinery of commerce.

Hopes that some of the long-delayed repairs to kinemas might soon be effected have been hindered by the "doodle-bug" damage, which has necessitated the withdrawal of labour from certain very worthy projects to ensure weatherproof shelter for those whose dwellings have been so severely damaged. Such damage has now been greatly lessened, and it may be hoped that the more urgent repairs to kinemas may be undertaken without too great a delay.

On another page a Northern architect expresses his dissatisfaction with the stumbling methods of some local authorities who do not seem to have adjusted themselves to the changes which have taken place in affairs since they were elected six or more years ago.

It is not sufficient for those gentlemen to say "The war isn't over yet": there are tasks which can be undertaken in readiness for the end-of-war circumstances, and a clear indication of intentions would simplify the work of those who have to plan ahead. We may not yet be able to begin manufacture of our pruning hooks, but we might at least be working out their shape and design.

There are many valuable properties suffering from the effects of weather which ought at least, to be protected from further damage as soon as labour can be allocated to the purpose. Owners will be content to wait while the more urgent house repairs can be effected. War-damaged entertainment houses which can be saved from further deterioration should, however, be an early priority. THEODOLITE.

SAFEGUARDS AGAINST FIRE DISASTER

War Experiences a Tribute to Planning

By ELLIOTT HAMMETT

AMONG the comforting reflections of the past five years of war for those engaged in the kinema business has been the comparative immunity of kinema audiences from large-scale disaster as a result of incendiary missiles dropped from the air. Those kinemas which suffered from time to time during the strenuous period of 1940-41 sustained their damage, upon the whole, when audiences were absent; while the later form of attack by doodle-bug and rocket, although inflicting widespread damage, has not involved hundreds in an holocaust such as might have been expected in early days.

Kinema staffs, trained in fire-fighting and crowd-handling, have in many cases prevented loss of life and arrested damage to property. There is, however, another aspect of this question which demands a tribute—the careful construction of the modern kinema, which has public safety as one of its prominent features, and the keenness of officials of local licensing authorities to ensure that the responsibilities vested with them are conscientiously borne.

The Manual and its Successor

Ten years ago at this time the Home Office issued, without consultation with the Trade, its Manual of Safety Regulations. Some of its recommendations were unnecessarily fussy, and failed to appreciate circumstances which arise in the ordinary running of a theatre. The Manual was not widely adopted for some time after its publication, and by the time it began to be understood the outbreak of war rendered many of its provisions inoperable either by reason of lack of material or, what was more drastic, the stop placed upon building of any kind except that directly designed to help the war effort.

A few months ago the Home Office, realising that some of its suggested requirements and conditions could not be carried out in the existing circumstances, issued an amending document to meet special difficulties, much as the Institution of Electrical Engineers allowed tolerances in their regulations to meet war-time difficulties.

The Safety of the Kinema

The point of the foregoing survey is, however, that the kinema, which at one time was held up as the most liable to damage by fire because of its use of inflammable celluloid film, has proved through the whole of the war period to be among the safest of publicly used buildings.

This is not due to any recognisable extent to the Manual, as in only a very few instances have its requirements been insisted upon. It is due to the well-considered plans of responsible architects working to the requirement of public bodies over a number of years, and, as stated above, to the training of kinema staffs to meet any circumstance with *sang froid* and alert minds to put into immediate employment the lessons learnt in training.

Future Planning

When kinema building is permitted again, it is much to be hoped that licensing bodies will take into account the comparative freedom from large-scale incidents of a serious nature, and, while interpreting strictly those conditions of safeguarding which have been found of great worth in the past, will refrain from inventing or adopting requirements which are designed to meet contingencies which are almost outside the remotest probability.

Eyes Upon Inches

Even now some of the smaller licensing bodies, not recognising the difficulties of war time, are placing difficulties before new owners when a transfer takes place. In one instance it was an inch width on an exit door which was made the grounds of an objection. A cynic might have met this with the reminder that people are thinner through food control than they were, but this probably would not have appealed to the humour of the authority concerned.

While one must applaud the close attention to detail of such surveying, one might also ask that a small point such as the above might be waived until easier building conditions allow work to be carried on.

The proprietors of kinemas are as keen as anyone to take precautions against any danger to the public, for they know that one incident is enough to prejudice business over a considerable period.

A 400-seater news-theatre has been opened in Calcutta to screen English and American news films for the benefit of troops serving in and around the city. The land was given by the Calcutta Port Trust free of charge.

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THE CARE OF THE KINEMA ORGAN

How to Prevent Deterioration

A. W. OWEN, the IDEAL KINEMA kinema organ expert, has recently been inspecting the condition of kinema organs which are not at present in use owing to conditions arising from war-time difficulties. Because of the damage caused by neglect he has consulted J. J. Taylor, of the Compton Organ Co., Ltd., who has contributed some valuable advice re organ care.

The modern kinema organ, with its elaborate console, specially devised organ chambers, its motor, console lift, etc., is an intricate mass of complex mechanism. This is seldom realised by managers and often neglected by organists. Yet its thousands of parts require not only a regular service of maintenance and tuning by the makers, but also some degree of personal attention in minor details by the organist, or if the organ is "silent," by managerial supervision.

Neglect of these simple precautions is apt to cause serious deterioration in many of the more delicate parts of the mechanism, especially when the organ is not in regular use for a long period. Neglect of maintenance and tuning is absolute false economy, as once damp or dust affects the small and delicate springs and other similar contacts the resultant damage entails replacement of these parts, an expensive item in the renovation.

War conditions make it very difficult for the makers to maintain efficient tuning and inspection service, but this is being done with a loyal body of experts who are working at high pressure and under very difficult transport experiences.

Many exhibitors, especially on the big circuits, are looking ahead and becoming more organ-minded in regard to future "after the war" intentions, and already scores of organs are down for complete overhaul and renovation, while many are to be enlarged, with additional registration. The contracts are already signed, but the work of the majority will have to wait till more expert labour is released, which means at the end of the war.

In the meantime, it will certainly be to the interests of all concerned if both managers and organists will carefully read the following simple instructions which have been compiled for me by J. J. Taylor, the technical director of the John Compton Organ Co., and for which I gratefully acknowledge his help in this matter. The details given concern both manager and organist. I suggest that they should also be shown to the chief electrician and a copy retained for reference.

Notes for the Organist

1. Keep the console clean. Wipe the keys and stops down occasionally with a slightly damp cloth and generally dust the upper part of the console.

2. Play the organ as much as possible. You will never wear it out, but on the other hand, prolonged periods of neglect are liable to cause failures in the mechanism through stiffening leather and contacts which are prevented from doing their work by accumulation of dust.

For the Manager

3. If the organist is not available no harm can be done by the house electrician switching on the wind, say, once a week for half an hour or so. This will cause a change of air in the organ chambers and prevent damp arising from stagnant air. When the wind is on, open the swell shutters, put on all the stops and play a chromatic scale from top to bottom of the keyboards and pedalboard. It is also quite a good plan to press each piston and toe piston once or twice to exercise the various electrical movements in the console.

4. It is also a good plan for the chambers to be occasionally inspected to see that there are no signs of mice or rats. These animals apparently find the leatherwork in organs an appetising delicacy, and many instances have arisen where unused organs have suffered quite severely through the leatherwork on reservoirs and other exposed parts being eaten away. At the same time, any indication of damp should be noted, and, if necessary, the chamber heaters put on for a time to dry out the atmosphere. This applies particularly to understage positions, or cases where the organ chamber is bounded by an *outside wall*.

5. It is assumed that although the organ may not be in regular use, occasional attention will be paid to the organ motor and generator, and that the filters on the blower will be given occasional inspection to see that they are not choked, and that the whole apparatus is kept clean.

The above precautions may seem obvious, but they are so frequently neglected that there is quite often a great deal of work to do in a very short time just before the organ is again put into use.

Indeed, in one instance, it was found that the organ chamber floor was covered by 2 in. of water which had never been observed and which had, therefore, done quite a lot of damage which could have been prevented if the water had been discovered earlier.

1944 **1945**

We take this opportunity to wish all Exhibitors a Prosperous New Year, and to remind them that, if during the forthcoming year it is found that owing to various difficulties their regular channels of supply are unable to deal with their publicity, our service scheme is such that it will be able to relieve all obstacles in this direction.

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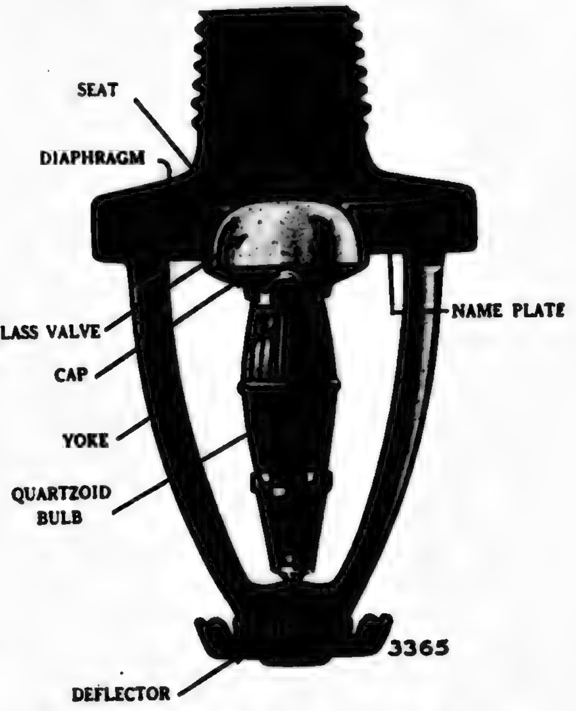

ONE of the least-noticed accessories in any public building is the sprinkler which, t strategic points on the ceiling, is instantly eady to quell any outbreak of fire, and, when t has no fire to deal with, repays its cost nany times over by means of the rebate on remiums—often from 50 per cent. to 70 per ent.—granted by insurance companies.

I had never before realised just how much pparatus there is behind a sprinkler installaion until recently I paid a visit to Mather nd Platt's Westminster showrooms, where, nder the supervision of Mr. Herbert, a lemonstration of the effectiveness of prinklers was staged for my benefit.

The staging of film fires is frowned upon hese days, but instead a large heap of straw as set on fire and filled the small glass-walled oom with flames and smoke; within 40 econds the sprinkler was in operation and in nother 40 seconds the fire was completely xtinguished.

Liquid Link

The secret of this rapid operatien lies in the rinnell sprinkler. Instead of the metal usible element formerly used, which in ourse of years tends to corrode and may llow water to leak, the element consists of a lass bulb filled with a liquid, the nature of hich is secret, at such a pressure that at he temperature of exactly 155 deg. Fahr. (or n other climates a higher or lower temperaure) the expansion of the liquid smashes the lass container, which in collapsing releases glass seal.

In the control system of a sprinkler installaion a number of eventualities have to be aken into account if the system is to be 00 per cent. effective. The chief essential of ny fire-prevention installation is that it must emain inactive possibly for many years, yet e instantly brought into operation in the vent of a fire; it must give an audible larm; it must be possible for the water upply to be cut off as soon as the fire is ompletely extinguished; provision must be nade for periodical tests of the system.

Thus, adjacent to the main control valve—he familiar strapped hand-wheel—is a Pelton wheel which, as soon as a sprinkler opens, ings a deafening insistent bell. Another alve operates the system, in just the same ay as a sprinkler would, except that the ater runs to waste; this is for testing.

An important factor is the possibility of the ocal water supplies failing, or at least of the ressure being insufficient. To overcome this isk, a storage tank may be kept filled under ressure, and a booster pump is controlled ntirely automatically, so that the pressure vill be maintained while the system is in peration.

o Avoid Frost Damage

Yet another possibility that must be guarded gainst is the possibility of the water in the pipes freezing. In cold climates, therefore, the system is run "dry"—in other words, the pipes are normally filled not with water, but with air under slight pressure. If a sprinkler opens the air pressure escapes, and the difference in pressure, reaching the main valve, operates a release system whereby within a few seconds water will have reached the opened sprinkler. Alternatively—and this is general in this country—the system may operate on the "wet-dry" principle; the system is "wet" during the summer months, but operates "dry" during the winter.

The fire risk in a kinema is not very high, but in a studio or film laboratory circumstances are different; one leading establishment protected by Grinnell sprinklers is Denham Studios and Laboratories.

R. H. C.

COST TOO HIGH

Jarrow Conversion Obstacle

Owing to the estimated cost of the work nvolved, a matter of £2,000, the Ministry of Works has informed Jarrow Town Council hat it cannot issue a licence for the work of onverting the Theatre Royal, Market Square, nto a kinema. The theatre has been closed or several years.

The council has decided to make representaions on the matter to George Hicks, M.P., nd Miss Ellen Wilkinson, M.P., the local nember.

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POST-WAR PROBLEMS OF KINEMA OWNERS

Rehabilitation of Deteriorated Property

By JOSEPH GOMERSALL, L.R.I.B.A., A.M.I.Struct.E.

THE limitations of building materials, the shortage of building trades labour and the amount of control of civil building exercised by the Ministry of Works, will dictate the speed and policy of the post-war kinema development.

Obviously, housing and industrial reorganisation and expansion must take first place, and it is probable that some two years at least will elapse, after the cessation of hostilities with Germany, before the kinema Industry can have a more or less free hand to carry out its developments, expansion and reorganisation.

Present Condition of Kinemas

Until this time arrives, the problem of maintenance and re-habilitation of existing kinemas which have been damaged by enemy action, civil fires, etc., will occupy the minds of the architects and building craftsmen who specialise in kinema work.

Many kinemas are to-day in an appalling condition; decorations are dirty, even insanitary; carpets are in holes and a danger to patrons; seating is threadbare, cut and slashed, and there is no immediate prospect of any of these major items of repair being put in hand. Important and necessary repairs are held up and delayed because of the shortage of both labour and materials.

Local Obstructionists

The Ministry of Works issues licences for maintenance work very sparingly, and only absolutely essential work is permitted. Some local authorities, too, exercising their new Town Planning powers, are holding up schemes of rehabilitation. No decision can be obtained from them as to whether or not rebuilding of blitz damaged kinemas will be permitted. The writer is aware of one such case, where matters have been held up twelve months already, and there is, apparently, no prospect of a decision being reached before the middle of 1945. The kinema referred to, a modern one, less than three years old when damaged by enemy action, is without roof and suffering badly through exposure.

All that the owner of this kinema desires to do is to put a roof on the building to prevent further deterioration. The particular authority concerned is blocking nearly every scheme of post-war building and development—not only in the case of kinemas—until it makes up its mind what complete form the replanning will take. Perhaps local authorities would be wise to exchange some of their fanciful dreams and theories for a few practical realities. So much sooner can progress be made.

Plans for Improvements

Until the kinema Industry knows what it can do and when it will be allowed to do it, it is futile to consider what form the new post-war kinema will take. The Industry will certainly have a difficult time when the war is over. Other forms of entertainment are likely to enter into more serious competition, and there is the possibility that, instead of new kinemas being built, there may be many for sale.

It is important that the first consideration of those engaged in the Industry should be to concentrate on maintaining and improving existing kinemas, and, when conditions permit and restrictions are somewhat relaxed, to modernise their theatres; so presenting a new face to the public. This, in the writer's estimation, is the sensible way to meet the almost certain post-war difficulties.

Need for Careful Survey

The kinema owner should make a careful and detailed examination of the structure of his building and note where leakages in the roof occur, dampness in walls, mainly caused by cracked rainwater pipes and decayed pointing of the brickwork, decayed and defective windows and doors. Floors should be examined to ascertain if the boards are rotten. This applies particularly to the stalls and where the floor is covered with linoleum.

A great deal of damage and wilful destruction has been caused during the war years by patrons—young and old. Lavatory equipment seems to have been singled out for this vicious treatment. A careful survey should be made of the damage, so that replacement can take place when conditions permit.

Seating has also been subjected to ill treatment and will require a lot of attention when renovation can take place.

Electrical equipment which is ten years old or more, in most cases does not comply with the latest regulations which were issued just prior to the war. Some authorities are, even now, demanding that the work necessary to bring the electrical installation into line with the latest requirements shall be put in hand at once. There is generally no difficulty in obtaining a licence from the Ministry of Works to enable this work to be carried out.

Size and Form of New Buildings

The factors which will govern the design of the new kinemas to be built in the post-war years are (a) the prosperity of the Industry and of the public generally; (b) the materials available, and (c) the extent of national and local government control which will be exercised.

Our post-war economies will, no doubt, compel us to keep our belts well tightened. One can therefore foresee that our post-war kinemas will be limited in size and capital expenditure, thus producing buildings simple in plan and plain in internal decoration. The stadium type of design with a maximum seating capacity of 1,400 satisfies these requirements.

After the years of austerity, black-out and the tension of the war period the public, however, will clamour for brightness, richness in colour and cheerfulness in their kinemas in the days of peace ahead.

A FIFTEENTH CENTURY PLAYHOUSE

THE screening of "Henry V" at the Carlton, Haymarket, and its forthcoming release lends interest to the following contract for a theatre in Shakespeare's day. The theatre is the Fortune, which was built at a cost of £440 in the year 1600. The Globe Theatre was taken as a model for the Fortune.

The frame of the said house to be set square and to contain four-score foot of lawful assize* every way square without, and fifty-five foot of like assize square every way within, with a good, sure and strong foundation of piles, brick, lime and sand, both without and within to be wrought one foot of assize at the least above the ground. And the said frame to contain three storeys in height, the first or lower storey to contain twelve foot of lawful assize in height, the second storey eleven foot of lawful assize in height, and the third or upper storey to contain nine foot of lawful assize in height.

All which storeys shall contain twelve foot and a half of lawful assize in breadth throughout, besides a jutty forwards in either of the said two upper storeys of ten inches of lawful assize with four convenient divisions for gentlemen's rooms and other sufficient and convenient divisions for two-penny rooms, with necessary seats to be placed and set as well in those rooms as throughout all the rest of the galleries of the said house and with such-like stairs, conveyances and divisions without and within as are made and contrived in and to the late erected playhouse on the Bank, in the said parish of St. Saviour's, called the Globe; with a stage and tiring-house to be made, erected and set up within the said frame with a shadow or cover on the said stage . . .

And which stage shall contain in length forty and three foot of lawful assize, and in breadth to extend to the middle of the yard of the said house. The same stage to be paled in below with good, strong and sufficient new oaken boards, and likewise the lower storey of the said frame withinside; and the same lower storey to be also laid over and fenced with strong iron pikes. And the said stage to be in all other proportions contrived and fashioned like unto the stage of the said play-house called the Globe, with convenient windows and lights glazed to the said tiring-house, and the said frame, stage and staircases to be covered with tile and to have a sufficient gutter of lead to carry and convey the water from the covering of the said stage to fall backwards.

And also all the said frame and the staircases thereof to be sufficiently enclosed without with lath, lime and hair, and the gentlemen's rooms and twopenny rooms to be sealed with lath, lime and hair, and all the floors of the said galleries, storeys and stage to be boarded with good and sufficient new deal boards of whole thickness where need shall be. And the said house, and other things before-mentioned, to be made and done, to be in all other contrivitions, conveyances, fashions, thing and things effected, finished and done, according to the manner and fashion of the said house called the Globe, saving only that all the principal and main posts of the said frame and stage forward shall be square and wrought pilaster-wise with carved proportions called satyrs to be placed and set on the top of every of the same posts . . . .

Extracted from "Life in Shakespeare's England," by John Dover Wilson, a Penguin book.

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* *Standard measurement.*

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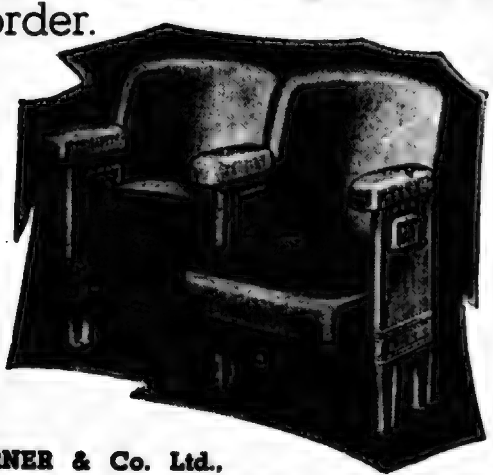

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KINEMA ORGAN PROSPECTS IN 1945

The Need for Tuition Opportunities

By A. W. OWEN

A GENERAL review of the New Year prospects for kinema organists embraces many debatable subjects and it is not easy to write without giving offence where none is intended. But without constructive criticism we should never make progress, and here is the position as I personally see it. First in importance is the question, "Where are the organists to be found who are qualified to provide musical entertainment for the kinema patrons which will justify the reopening of organs, now conditions are slowly, and one hopes surely, becoming more normal again?"

The release of organists from the Forces is likely to be slow and uncertain, and the present supply is far beyond the number required at the moment. Again there are a number of organists who have secured positions at the console who are not qualified as such, in fact they are simply pianists, generally dance-band members, whose musical knowledge is mainly confined to swing and other syncopated numbers. Their knowledge of orchestral registration and tone colour is simply nil, and their pedal board technique confined to a few notes, often incorrect, with a comic use of the crescendo pedal. Community and so-called "request" programmes have been their salvation, for even amateurs can give some sort of a show with these efforts when slides are used. These organists are of both sexes and of equal incompetence, and they are a great menace to the future of the kinema organ, for the people have become more critical than in pre-war days, who hear the finest artistes "on the air" and compare the kinema presentations with them. The result needs critical attention by those who are responsible for appointing kinema organists.

Lack of Educational Facilities

The present position was foreseen years ago when the kinema organist section of the Incorporated Society of Musicians was formed chiefly for the purpose of raising the standard of performance and persuading the various colleges of music to embrace kinema organ teaching in their curriculum. The Royal College of Organists, of which quite a number of our leading organists hold either the F.R.C.O. or A.R.C.O. degrees, was sympathetic, but their powers were limited by their constitution and little could be done. The lack of room in other colleges and the high cost of installation prevented the object being obtained, and the matter was dropped with regret.

Kinema proprietors were for the most part unwilling for their organists to use the organ for teaching, and even more so in regard to practice facilities, which were vital factors. Organists even had to pay a percentage of fees and pupils a high rate for practice so that fees soared to a point which made a complete course of lessons beyond the reach of most pupils.

This policy is at the root of the present and, I fear, future shortage, for the average proprietor has no knowledge of the difficulty of playing the kinema organ so that it may fulfil its primary function, viz., that of light orchestral imitation.

There is another very important matter which is made much of by anti-organ managers, who will turn round and say: "the organ means nothing here and doesn't bring a penny into the box-office, so I don't trouble about it."

These gentlemen are, of course, in the minority, but their position is quite logical to a certain degree and is generally the result of one or more experiences of a cheap inferior type of organist referred to earlier in this article, lack of interest and little co-operation.

No manager can tell what sum an organist draws into the box-office, but if his "opposition" up the street has no organ and both are showing normal film programmes there is bound to be an attraction in this "human element of musical entertainment" which is offered. Of course, there is a lot in a name in regard to box-office value and broadcasting organists are valuable assets. Let me give one example of this.

Calling all Music Lovers

A few weeks ago George Pattman arranged a recital by Reginald Foort, who gave his services to aid in the restoration fund for the old "Handel" organ in his church at Canon's Park, Edgware. The result of a Sunday afternoon recital was that £47 was raised by the sale of 2s. 6d. admission programmes! Of course, every kinema cannot have a star performer at the console, but what this result does show is that there is a public for organ recitals both in church and kinema, provided that the standard is of high entertainment value and includes music that is worth the attention of all classes of musical folk, young and old.

The last time I heard Robinson Cleaver and his wife presenting one of their fine shows of classical and popular items I was amazed at the reception given to them, its intensity from every part of the house proved that here was not only musical entertainment, but "something the opposition had not got," and *must* have affected the box-office, and such shows will, in my opinion, always do so.

Circuit M.D.s

Another point of interest arises when one considers how organists are appointed to kinema positions in all classes of kinemas.

On circuits controlling a large number of theatres with a musical director in absolute control is a primary necessity. That person should have a full-time job for the purpose, be a qualified musician and, if possible, but not of necessity, an organist himself.

Certainly he should not personally hold any kinema appointment, for if he does he cannot personally supervise control and criticise his employees. Such a position is of the utmost importance, and yet to-day organists are appointed by men who have little or no musical knowledge whatever, they may be good in executive or supervising capacity, but this is worth nothing in a musical appointment and is the reason for many of the indifferent players who are a liability rather than an asset in their kinema organ jobs.

What the Right Man Can Do

During the last few months I have seen and heard the results achieved on one of our important circuits when the right man has been put in authority who is an excellent musician and a fine organiser. The results are qualified organists after personal audition, of a high standard of ability, are justifying their appointments and reopened organs in a number of theatres will certainly remain open to the benefit of all concerned.

Finally, the organ interlude of to-morrow has got to move with public opinion and desire. Its length need not exceed fifteen minutes in any programme, in fact, the secret of success is quality rather than quantity every time. The addition of an expert pianist or a professional vocalist of experience, or both, will enable the organist to act as compere for an *intimate* show. A professional violinist is also a great asset, and a really good solo trumpeter with a good organ background is a sure venture and also a complete novelty.

"Finds" are Sometimes Losses

One note on the above. Amateurs, good, bad, or indifferent should be barred, especially local so-called "finds," which are generally those you can "lose" without any loss whatever. Well, this year is a testing time for organists, and the sooner they realise the true position the better for all concerned. Remember that American organists first became jazz merchants, and most of the organs are silent and likely to remain so. Is England going the same way or shall we triumph over the storm? There is only one sure way to success, viz., to sell yourselves as musicians first and last, not forgetting that showmanship is always a safe asset, and these combined will make 1945 a lucky year.

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KEEPING A CHECK ON PHONS

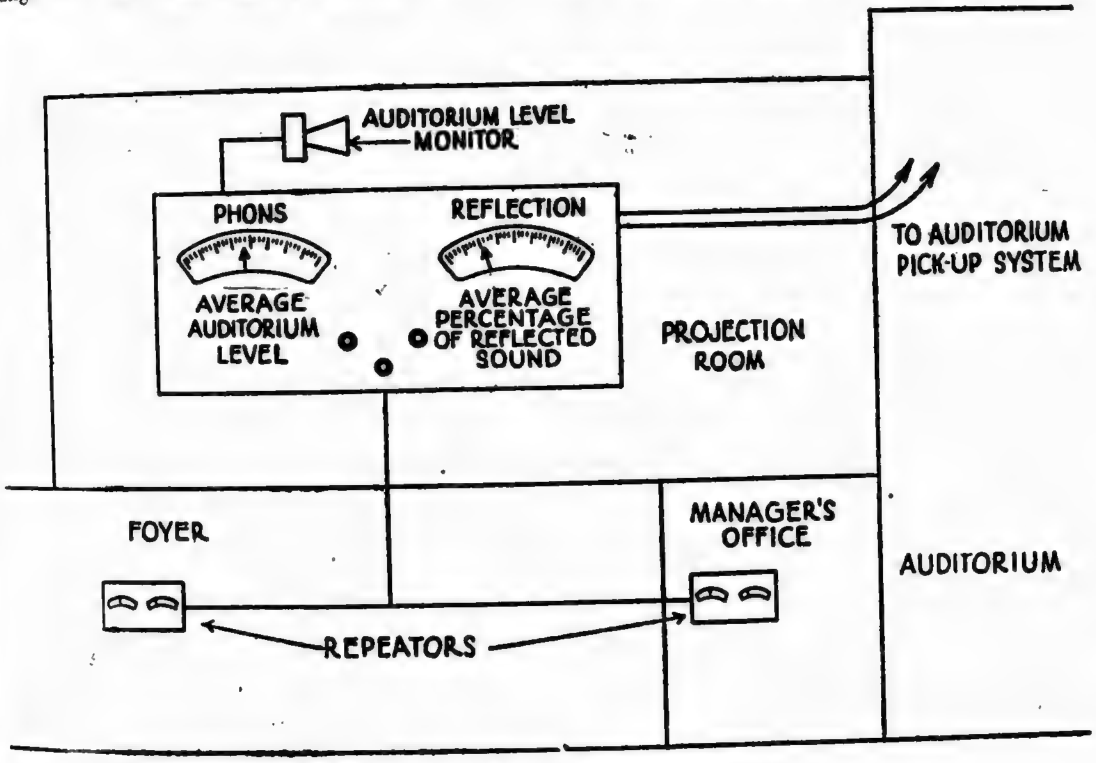
Design of a Sound-Level Indicator

By H. W. HASTINGS-HODGKINS

WHEN things go well and pictures and sound are perfect, no word of praise ever reaches the projectionist. When, however, a break occurs it may well draw caustic remarks from the patrons, if not from the management. Sound engineers, as well as projectionists, have long held the opinion that the highest form of praise is *lack* of comment; if the "sound" is mentioned at all it is usually an unfavourable mention. This is as it should be, since, in the reproductive art of the kinema, the creaking of the machinery must not be heard.

Apart from film breaks and the actual failure of apparatus, the loudest "creaks" are those made by poor arc control and improper—or non-existent—monitoring of the sound level.

The positive "shriek" given by a bad change-over will not receive mention here since it is assumed that IDEAL KINEMA readers would not be guilty of such a sin.



Sound level and reflection percentage indicator

Keeping an Ear on Sound

At one time, "sound managers" were delegated to watch over the progress of the then new kinema-sound technique. These gentlemen usually managed to get into the chief projectionist's hair to such an extent that the results did not justify the expense. Some were quite good, however, and developed a special jargon in their reports—such as "Laughter off patrons beats maximum fader on gag one, part two, feature," and so on. Whether or not sound managers are considered an economic proposition does not arise in these days of short staff; but there is little doubt that someone should be constantly on the watch to monitor the show from the auditorium.

It is perfectly true that some auditoria are so well corrected that it suffices to maintain sound level by the aid of the monitor speaker only, whereas others are more tricky. In such, variations in audience density, air humidity, "noise off patrons," etc., need to be watched. The general rule in sound monitoring is, naturally, "More patrons, more sound," but sound should be used sparingly. The manager who kept buzzing the fader down to save on the electricity bill was, no doubt, a comic figure; but he was right acoustically, if not economically. There is the school of thought which maintains that the audience should be on such a light ration of sound that individually they lean forward in their seats with a look of intense concentration! This is going a bit too far: after all, they came in to enjoy themselves. The customer is not always right, nevertheless, when he asks you to "put it up a bit." It often happens that he cannot hear distinctly because of excessive reverberation (or echo) in the auditorium. In this case, reduce his ration and all will be well.

Levelled-up Soundheads

Other considerations in sound monitoring are those which arise from the recording and subject matter of the copy. Sound cue sheets are sometimes used and they are very useful to ensure that the end of a good "gag" is not lost through "laughter off patrons" beating the sound level. They are not so necessary as formerly for copy level corrections as modern stuff generally gives a fairly close level from part to part. There should be no machine level correction to make by fader if the equipment has been properly maintained; if not, every effort should be made to have the sound-heads levelled up, as nothing is worse than a big jump in level on the change-over.

An Automatic Indicator

In his recent presidential address to the B.K.S.. A. G. D. West outlined the possible advances in sound-kinema technique. Amongst the wonders to come were automatic sound and light control, and there is little doubt that both of these are desirable. Few details are available as to what equipment manufacturers have developed in this respect, but it is possible to give a description of one interesting device. This is a "Sound Level and Reflection Percentage Indicator," which would be installed in the projection room and would indicate to the projectionists the actual conditions in the auditorium. An automatic "sound manager," in fact!

As well as giving the average auditorium sound level in phons, this device will indicate when the reflection percentage has risen above that tolerable for definition of speech, thus advising the operator that he should reduce his fader setting. Repeaters can be installed in the foyer and manager's office.

As will be seen from the sketch, there would be two meters, one giving average auditorium sound level in phons, and the other, the percentage of reflected sound as against direct sound. In operation, the phon meter would be maintained at an optimum level by manual control of the sound system fader. Slow variations in the reflection percentage would also be noted and, if rising to an excessive amount, would be checked by a reduction in amplifier gain. Any sudden surges on the reflection meter would indicate audience reactions (*i.e.*, laughter, etc.), and could be used as a fader cue to put the "gag" over. Meanwhile, the manager would have the status of the "sound" constantly under his eye.

With a device of this kind, auditoria need not be so heavily damped with sound absorbent materials—such damping is undesirable for the reproduction of music—as level corrections called for by variations in audience density can be accurately made. In fact, if the auditorium be "live" enough the manager's repeater might, by reflection percentage, give him an idea of how many empty seats he had!

◆

DANGEROUS FOR 20 YEARS

Arising from the applications for the renewals of their licences by the Strand and Midland Cinemas, Londonderry, the City Surveyor reported that a few steps at the Midland Cinema did not comply with the regulations and were considered dangerous.

In reply to Coun. Sir Dudley McCorkell, it was stated that the steps in the Midland were the same as when the kinema was built 20 years ago.

The renewals of the licences were granted subject to compliance with the conditions.

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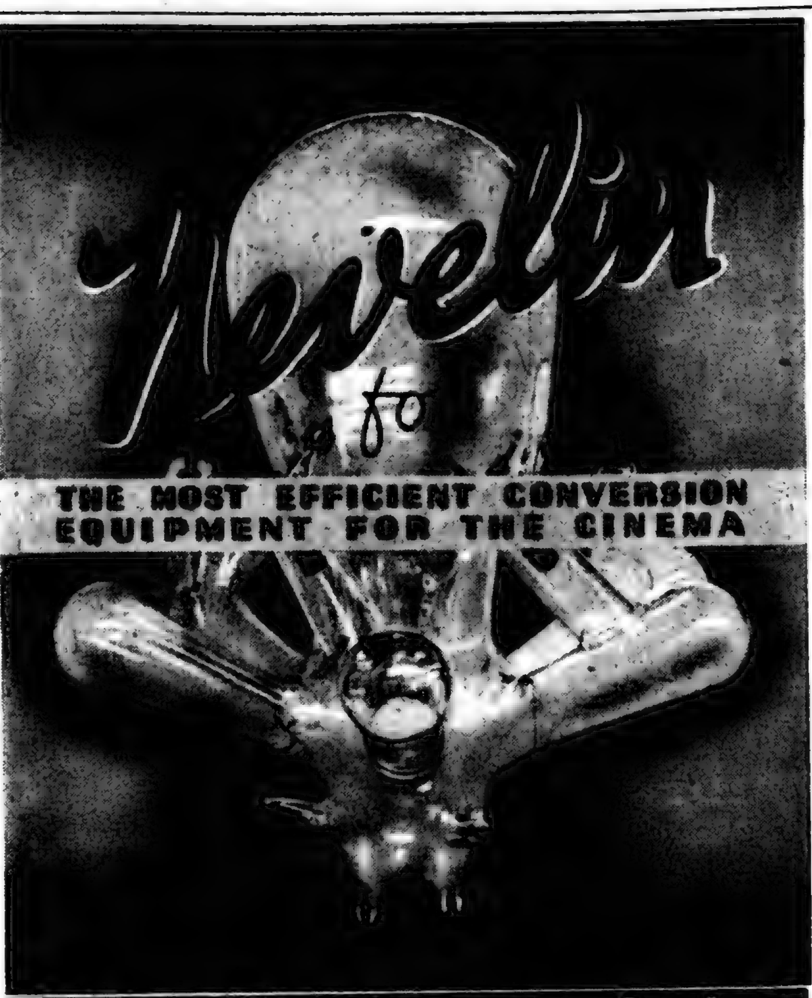
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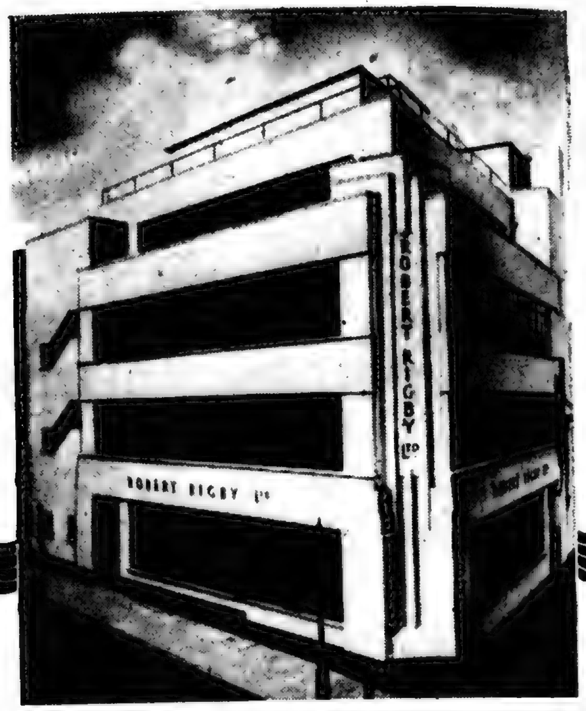
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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

A 12-YEAR BATTLE AGAINST FILM MUTILATION

An Advance up to 1940—Then Loss of Ground—The B.K.S. Theatre Division—Volume Variation—A Level Indicator—Film Case Design

IT is 12 years since, in the IDEAL KINEMA, I first broadcast my New Year greetings to its readers. The original object of these notes was to attempt to reduce the prevalence of film mutilation; until the outbreak of war, some success had been attained, but from the numerous examples I now receive it appears that most of our former gains have been lost to the enemy.

Increasingly during the past five years, my postbag has contained letters from projectionists now serving in the Forces. To all my readers I again send my very best wishes—particularly to those in the Forces, to whom I wish a speedy homecoming.

A Look Back

ON another page I discuss the hopes and expectations with which we meet a new year. What of the past year?

I would liken this to our gardens at this time of year: below the soil are seeds ready to germinate and bulbs which have already thrust forth white spears towards the surface, all giving promise of Spring flowers. During the past year, I have been able to describe only one new piece of apparatus, and have been able only to hint at the many developments taking place under the surface.

B.K.S. Theatre Division

THE one concrete development which holds great promise for the future is the formation of the B.K.S. Theatre Division. This Division will cater, as no other organisation has ever attempted to do, for all concerned in the technical aspects of the kinema—exhibitors, engineers, projectionists and rewind boys. Already members have been enrolled in all parts of the country, and the next problem of the committee—whose chairman is C. H. Champion and deputy-chairman R. T. Dealey—is to cater for those members who are out of reach of London.

With this object, lectures, elementary and advanced, have been and are being arranged in various centres, some through the C.E.A., others through provincial members of the Division. It is hoped, too, that a correspondence course will be provided. Another important aspect of the work of the Division is the standardisation of equipment.

A Correspondence Course

PENDING these developments, I am receiving a number of inquiries concerning the correspondence course in talking picture engineering, to which I referred some months ago. For the information of these inquirers, the course in question is run by the British Institute of Engineering Technology, of 17-19, Stratford Place, London, W.1.

H. Hum, a director of that Institution, tells me, however, that the whole course is now being revised and that students are at the moment being accepted only for the preliminary theoretical subjects. However, there are few projectionists who would not benefit from a study of mathematics, electricity and other science subjects, which I gather are included in these preliminary studies.

Compression and Expansion

A REFINEMENT concerning which there is still some difference of opinion is the principle of volume compression and expansion. For the benefit of those who are not quite clear as to the meaning of these terms, let me briefly explain them.

The volume range obtainable on a sound track is restricted to the difference in level between the ground noise on the one hand and the maximum modulation on the other; if an excessively loud sound is recorded the track will be over-modulated and distortion will occur. Now, supposing that in the recording circuit some device permits these louder sounds to be recorded without over-modulating the track—in other words, at a lower level—while retaining the lower sounds at their normal level: that is termed compression.

Compression in recording should naturally be associated with a device in the reproducer by which, while the softer sounds will be maintained at their existing level, the louder sounds will be magnified, so that in the final reproduction we have something approaching the volume range of the original recording. This effect is termed expansion. (The term used by Western Electric, "enhancement," is somewhat similar, but apparently includes other factors.)

A Service Man's Query

MY remarks on this subject are prompted by a letter from Craftsman Noble, of R.E.M.E., who states:—

"I recently heard a B.T.-H. 35-watt rack amplifier 'put through its paces,' and I must admit that I was impressed by the effective results obtained when the expander was brought into use, this being especially appreciated when an orchestral or organ record was played.

"The B.T.-H. installation uses an AC/TP (triode-pentode) valve, but I do not know the circuit arrangement. The only theory I can think of is that of a form of A.V.C. circuit, but working 'the opposite way round'—*i.e.*, applying a positive voltage to increase amplification rather than applying a negative bias to decrease amplification."

Those B.T.-H. reproducers which were made in the year or two preceding the war, or have been modified to that same design, embody this principle of volume expansion. I quite agree with Cfn. Noble as to its effectiveness.

How Changes are Effected

AT his request, I have been able to send Cfn. Noble a couple of papers from the *B.K.S. Journal* dealing with this subject, one by Marcus Cooper (now a Squadron-leader in the R.A.F., but then chief recordist at Merton Park Studios) on the recording aspects, and the other by J. Moir, of B.T.-H., on the reproducer.

Marcus Cooper's circuit embodies a fre-

Continued on page xv

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KINEMA TECHNIQUE AND EQUIPMENT

Continued from page xiii

quency selective circuit whereby those frequencies which carry speech intelligibility, with a peak at 700 c.p.s., are accentuated, at the expense of the less-important frequencies. The circuit is thus of value not only in increasing the volume range of music and effects, but also in improving the intelligibility of speech.

The argument crops up over the point: is volume expansion desirable in reproducing films in the recording of which volume compression has not been employed? Theoretically, it is obvious that a given increase in volume in recording should be reproduced with a corresponding increase. It appears, however, that some measure of volume expansion in reproduction, irrespective of any compression in recording, is a decided advantage.

Public Preferences

WHILE B.T.H. dodges the issue by fitting on the amplifier racks a switch whereby the expansion circuits can be cut out, Mr. Moir says in his paper:—

"So far, we have found that the vast majority of listeners prefer the expander in action in spite of its strictly theoretical shortcoming. This preference is based not only upon the increased appeal to the listener's emotion, but upon the apparent decrease in the background noise."

As to how compression and expansion are obtained, the general principle is, as Cfn. Noble suggests, the use of a circuit similar to that of A.V.C., but working in reverse. Thus in Marcus Cooper's expansion circuit, a duo diode-triode is fed with part of the output signal, which in itself rectifies, and its output is fed, through a resonant circuit to give the frequency selection, to the control grids of the push-pull output valves. In the B.T.-H system, a variable-*mu* valve is similarly fed with an envelope current, and controls the output valves.

A Simple Circuit

ACTUALLY a volume expansion circuit can be very simply made merely by connecting a metal filament lamp in parallel with the speaker lead. The principle of this arrangement is simply that when the filament is cool, its resistance is much lower than when it is hot; thus when the speech voltage is low, the filament will absorb more of it than when, due to a higher speech voltage, the filament becomes hot; any current absorbed by the filament will be deflected from the speakers.

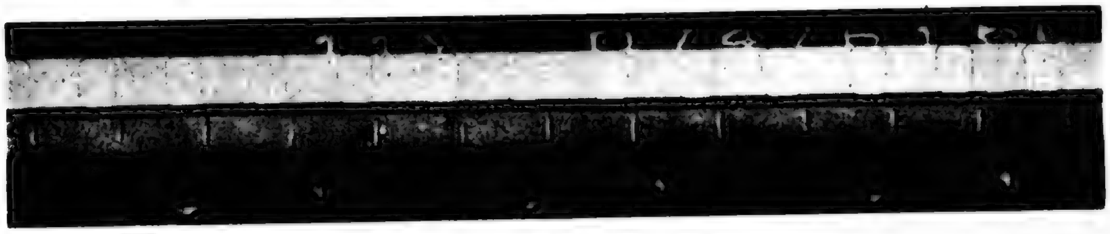
The objection to this system is the impossibility of accurate control and of matching, but it might be of interest to connect up a lamp in this manner and see how it works. The type of lamp to be used must, of course, be first computed from a knowledge of the characteristics—the voltage and impedance—of the output stage.

CFN. NOBLE also asks my views as to the scope for a volume indicator in sound installations. His proposal comprises a microphone and some form of indicator, giving a visual reading of the volume of sound as heard by the audience.

Personally, I feel that some such device will form part of many future sound installations. The conscientious projectionist makes some attempt to balance the fader setting against the size of audience, but under present conditions, it can be only by guess work. The system has certainly proved its value at the Odeon, Leicester Square, where it is associated with a photometer—actually a Reflectometer—measuring screen brightness.

The difficulty with such devices is that they can be misleading if they are not used with intelligence. The brightness meter can and should only be used with a white screen; the equivalent in the sound system is a standard frequency track, the level of which is known. Neither of these can be used while the audience is present, so that they serve only as a day-to-day check-up on the equipment.

To get a check-up with the audience present one must know the reading at rehearsal of a given sequence, and thereafter check the volume on this particular sequence only. A cue-sheet might, in fact, be prepared not of fader settings, but of loudness readings of the different scenes.



Scratches which produce 24-cycle hum

[*A device planned to cover this point is described on page* 11.—ED.]

A Complaint Against Pathe

SEVERAL renting firms—not many—can boast at their London offices a print manager who is thoroughly competent and conscientious, but lack equally efficient personnel in their provincial branches. Such a firm is Pathé, whose print manager, A. E. Ellis, is one of the pioneer anti-mutilation enthusiasts. Nevertheless, a Bath projectionist makes complaint of Pathé product:

"To-day I have spent just three hours endeavouring to repair another Pathé speciality. To put it in fair running condition would take probably a further three hours. . . . We have continued to complain, but still the degenerate celluloid arrives at this theatre.

"May I ask what would be the result if the local chief of police were called in to see this chaotic conditioned film? He would at once realise the enormous risk that the projectionist and the public are running. From our point of view it is absolutely hopeless to ask for a further copy to be sent, as it is possible we should get one much worse, and I do not feel justified in repairing two copies for the renters' benefit."

The film in question was "Lend me Your Ear," copy 12; although it is not so stated, it presumably arrived from Cardiff—for many years the spiritual home of mutilation.

Official Supervision

THIS correspondent's mention of the local chief of police is, I believe, prophetic. There is, I think, little doubt that before many years are past, the police authorities of large towns will have persons competent to pass judgment on such sources of public danger, and with power to forbid the showing of films in such dangerous condition.

One pointer in this direction is the correspondence that has recently passed between the Liverpool Licensing Justices and the local C.E.A. concerning a standard of competence for projectionists. At present the regulations merely require the man in charge of the box to be "a competent operator"—which has been defined as "an operator who is competent"; just what it means nobody knows.

I forecast that an early move will be made by officialdom—which the Trade will be unwise to oppose—to fix a standard of competence. This implies the institution of training courses, examinations and diplomas. If the Industry has any foresight it will take care that such training and the issue of diplomas remains in its own hands, and does not become a Home Office, or, worse still, a local affair.

All of which will be very gratifying to competent projectionists, but less so to those many others who now decorate our projection rooms.

A Task for Paramount

FROM a Cheltenham projectionist comes a cutting from "Going My Way" (Paramount), again received from Cardiff. As will be seen from the section of track enlarged, the cue takes the form of scratched lines across the sound track, producing, of course, the familiar 24-cycle hum.

I say scratched, but actually I suspect that they have been made by sprocket teeth; and since sprocket teeth in good condition would never have made such clean marks, I suggest that those sprocket teeth must have been deliberately sharpened for the purpose. I re-

Continued on page xxix

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THE PROJECTIONIST IN THE POST-WAR KINEMA

New Occasions Will Bring New Duties

By R. HOWARD CRICKS, F.R.P.S.

AT the start of a new year one always looks to the future, forgetting the unfulfilled hopes of the past year. It is reasonable to hope that the New Year will see the end of the European war, with its consequent release from many of our present restrictions. What developments may we hope to see in the kinema?

First and foremost, what of the projectionist himself? Even before the war with Germany is finished we may expect—due, alas, to the ravages of battle—to see some of our former projectionists back on the job. Are these men to be expected to return after, possibly, five years' absence, and forthwith pick up their old job where they left off—or in many cases at a more advanced stage, for many of these men left Civvy Street as rewind boys, and will rightly expect to come back to a man's job.

Refresher Courses

Experience after the last war indicated some of the difficulties we may expect. If ex-Servicemen are to get a square deal they must be conditioned by means of rehabilitation courses. The Ministry of Labour pays lip-service to this need, while throwing the onus of providing such courses on the Trade. I, personally, have been doing my utmost to get such courses started; but arguing with officialdom is like punching a feather bolster—it gives way at every point, and yet one makes no lasting impression.

A Higher Rung

But these ex-Servicemen will need to come back to something better than they left. In far too many cases the projectionist has been, and is, a mere machine-minder; that type of projectionist won't do for the post-war projection room. He must know not only about his existing equipment, but must be prepared for the many innovations which time will inevitably bring forth. Some of these developments I am discussing in a paper which I am giving to the Theatre Division of the B.K.S. next Sunday.

It is not, of course, to be expected that such innovations will follow forthwith upon a victory over German arms; inevitably the change-over from war to peace production will take time, and if, as officials predict, our trouble will be shortage rather than surplus of labour, it is not to be expected that kinema equipment will receive a very high priority. The fear that many of us had, that American manufacturers would reach the stage of new production before our own equipment people, and would thus be enabled to flood the British market, seems recently to have been quelled.

Apparatus Prospects

What are manufacturers, British or American, going to give us? I think that a few years hence, we shall look back upon the pre-war period as a period of experimentation. Projectors, arcs, sound equipment, even kinemas themselves, will I feel sure gradually settle down to a pattern as standardised as the motor-car—a standardisation which does not inhibit progress, but does indicate clearly the lines upon which designers should work, and the various gadgets and freaks which are to be avoided.

New Projectors

In projectors particularly, the chief advance will be in simplicity. Just before the war, for instance, Ross introduced their GC projector, in which, in Ross tradition, all frills were carefully excluded; advantage was taken of modern engineering developments to secure a clean, sturdy design, for instance, by the use of self-oiling bearings, so avoiding the need for oil pumps. I have, too, just received a catalogue from Imperial, of Leicester, illustrating a new projector which appears a very sound job; a feature of this machine is the rear drum shutter, for which an increased efficiency of 20 per cent. is claimed.

I wish I could think that the principle of the combined mute and sound heads would be accepted. Nobody surely denies its technical advantages, but the necessary liaison between projector and sound manufacturers seems to be lacking. Even though Western and RCA both intend to market projectors in this country, in neither case I understand will the sound head be built integrally with the projector; while Imperial, who formerly favoured this principle, have abandoned it in their new machine.

Depth and Width of Sound

For a number of years before the war we watched the progress of the push-pull sound track in the studio, and patiently awaited its arrival in the kinema. The sound firms were, however, unanimous in the view that, under the rougher conditions of the projection room, it was not possible to maintain the requisite balance between the two circuits to make a push-pull track successful.

Baird television projector (control side)

It now appears that, instead, we shall be faced with a stereophonic film. Now, as I have previously explained, stereophony implies anything from a double bank of speakers whose relative output is varied by some form of control track on the film, to the complication of Fantasound, with its scores of speakers and separate four-track sound film. I do not consider that any system embodying a separate sound film will ever be commercial; but Western Electric have shown us—admittedly only in a possibly imaginative advertisement—three sound tracks and a control track within the space of the normal single track, and other firms I know have been working on similar lines.

Practically, the objections to such a system are threefold: lack of the requisite definition on the film due to emulsion grain and printer losses; the need for evenness of illumination along the scanning slit; and the need for accurate lateral guidance of the film. The first difficulty will no doubt be overcome by the use of fine-grain or grain-free films and improved contact in the printing machine; the second and third are matters first of correct design, and secondly of adequate maintenance.

I venture to predict, therefore, that one of the first major developments we shall encounter will be stereophonic reproduction. But this will for a long time be confined to a few selected kinemas, simply because in the vast majority of kinemas poor acoustics would make stereophony valueless.

The Arc Lamp Position

Coming back to the projection room, what of the arc lamp? The arc lamp to-day has, in my view, reached its maximum efficiency with existing or pre-war carbons. Always in the past, improvements in arc lamp design have been initiated by the carbon makers—notably in the introduction over 20 years ago of the high intensity carbon, and later of the intermediate types, and of the A.C. carbon. Some improvement may well be effected by the development of H.I. carbons capable of higher current densities; they will need to be run under carefully controlled conditions, both electrical and mechanical, the latter implying a very precise arc feed. But the scope for improvement in this direction is limited.

As Lou Morris has shown with the Lum-Arc, there is still room for ingenuity in the construction of A.C. arcs. If any means could be devised whereby a really large proportion of the light from the rear crater could be efficiently utilised, then the lamp would show a marked improvement over the D.C. arc, additional to the saving in conversion and control gear.

Vapour Discharge Lamps

The obvious next step is in the direction of the high-pressure mercury-vapour discharge lamp. Before the war experimental models were capable of a light output comparable with that of, say, a 40-amp H.I. arc. But such lamps had serious objections: the colour of the light was ruinous to colour films, a delay of several minutes elapsed between switching on and the attainment of full brightness,

Continued on page xix.

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THE PROJECTIONIST IN THE POST-WAR THEATRE

Continued from page xvi

while the capillary type needed a voltage of 400 or more—quite contrary to regulations.

However, even during the war the research laboratories of our great firms have not been idle. These objections will, I am assured, be largely overcome, and I predict that within a very short time after the end of the war we shall see a few kinemas being equipped with lamps of this type.

Better Screens

But remember that more will be asked of the illuminant than in the past. We are all realising that the present or pre-war standard of screen brightness is quite inadequate, particularly for colour films. As I suggested in my article last month, however, there is another angle of attack on this problem: the screen. Improved types of screen will undoubtedly appear, which may double or treble picture brightness with no increase in projector output; a still greater increase is possible theoretically, but I doubt whether screens of such high efficiency will be commercially practicable, because they would need to be designed almost to suit individual auditoria.

This increase in screen brightness will do more than any other single development to enhance the quality of colour films. Within a very short time practically every film will be in colour, and no colour system is capable of giving pleasing results with screen brightness intensities of less than, say, 10 foot-lamberts—a figure considerably above that of the majority of kinemas to-day.

Can we expect to see stereoscopic pictures within any measurable time? For the past 25 years one inventor after another has assured me that he has solved the problem. I am, in fact, conversant with two or three solutions, which, on paper, will provide a stereoscopic picture; but I am not convinced that any one of them will ever be of more than novelty value in the kinema, although there will admittedly be other applications where they will be of value. Stereoscopy, when it comes, will be as great a revolution as sound; but I see no sign of its imminent perfection

What of 16 mm.

Two developments we can expect to see within a comparatively short time after Germany's collapse: the introduction of 16-mm. film into the kinema, and the perfecting of kinema television.

The exact scope of the 16-mm. film in the kinema remains to be seen. The local newsreel may regain its popularity, particularly as it can now be in colour. I believe, too, that there will be a considerable business done by exhibitors in hiring out their halls during the mornings to educational, publicity and propaganda interests—for instance, youth clubs—and the majority of films produced for such purposes will be in the 16-mm. gauge.

The projectionist accustomed to the man-sized 35 mm. film finds 16 mm. annoying stuff to handle—I quite frankly detest it. But this fact must not be allowed to blind us to its possibilities, and I seriously suggest that every projectionist should familiarise himself with the handling of 16-mm. films.

But before 16 mm. can be widely used in the kinema we need something different in the way of projectors. I am confronted at the moment with the problem of choosing 16-mm. machines for a hall seating about 450; frankly there is no machine which I can recommend as being adequate for the job. No doubt time will remedy this deficiency.

Television Prospects

As to kinema television, we are, of course, in the hands of the B.B.C. In the first place, it will be at least a year after the coming of peace before home transmissions are able to restart; the standards adopted will probably be rather better than those of the pre-war service, and will reach a standard of definition just about acceptable to the kinema audience. (A committee under Lord Hankey is expected shortly to report to this effect.)

The second difficulty of pre-war equipment, the lack of picture brightness, will, I predict, be soon overcome. Consequently, within a year or two, exhibitors may find themselves faced with the practical problem of fitting television into the programmes, and projectionists will be faced with the need for learning to operate the equipment—not, I hasten to add, a particularly difficult job, but one which will certainly call for some knowledge of the subject.

Building Prospects

It would be pleasant to think that the design of the kinema itself could progress in the same manner as that of its equipment. Obviously, however, building restrictions will prevent any large-scale building, and even the reconstruction of existing theatres. The few new kinemas that will be built will be restricted to new housing estates.

In all these developments, two factors are apparent. The first is the necessity for a higher standard on the part of the projectionist. I believe the C.E.A. is at last alive to the need for proper training, not only of ex-Servicemen and newcomers, but for existing staffs. Therefore, I think we may expect to see some practical steps taken just as soon as the necessary instructors and equipment are available.

The second factor is the vital need for early standardisation of all new equipment. It would, for instance, be regrettable if, when television equipment became commercial, the controls of competing systems were to be totally different—as is, indeed, possible. Other matters of more immediate interest are the standardisation of release prints, of screen brightness, and of other aspects of projection; these points the B.S.I. has already under active consideration, while other points the B.K.S. Theatre Division is closely watching; I feel that we can confidently expect that lack of standardisation will not be a fault of newly designed equipment.

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Birkenhead Watch Committee has approved an alternative plan submitted by the Claughton Picture House Co. for alterations to the arrangements for exit from the operating box as a temporary measure only.

Members of the British Kinematograph Society at the Christmas party luncheon in December

Photograph by courtesy of M.G.M.

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KINE. TECHNIQUE EQUIPMENT

Continued from page xv.

commend to Paramount that they should forthwith look into this matter, which shows a calculated decision to produce a serious form of mutilation.

A Two-way Track

THREE queer cuttings come from a Coventry projectionist, from another Paramount film, "Road to Zanzibar." In one cutting the originator of the change-over cues has not been content with single punch holes, but has made groups of three or four extending over 7 frames. In the second, the cue has been punched in the negative and appears in the middle of the sound track; what has happened, I think, is that the negative has been punched on the wrong side.

The third cutting is also very queer: it shows a full sound track on one side and a narrow section of a different track on the other. It would be interesting to know just how this happened. Obviously, the perpetrator of the first punch holes was put on his mettle by these laboratory freaks.

Whose Fault's This?

PARAMOUNT looms large in the news this month. From Wireman L. Morris, formerly of the Regal, Godalming, but now a projectionist on one of His Majesty's ships, come half-a-dozen cuttings—or rather tearings—from "Star-Spangled Rhythm," Copy 43, which I am assured represent only a few of a pile of similar fragments. The one which caused Wireman Morris to utter the most star-spangled words has one row of perforations ripped off for a length of 15 in.—others show the same fault over shorter lengths.

A group-puncher at work

Their sender comments: "The film had very little leader, ten frames of censor, and then bang into the title. In some parts one could make neither head nor tail of the dialogue

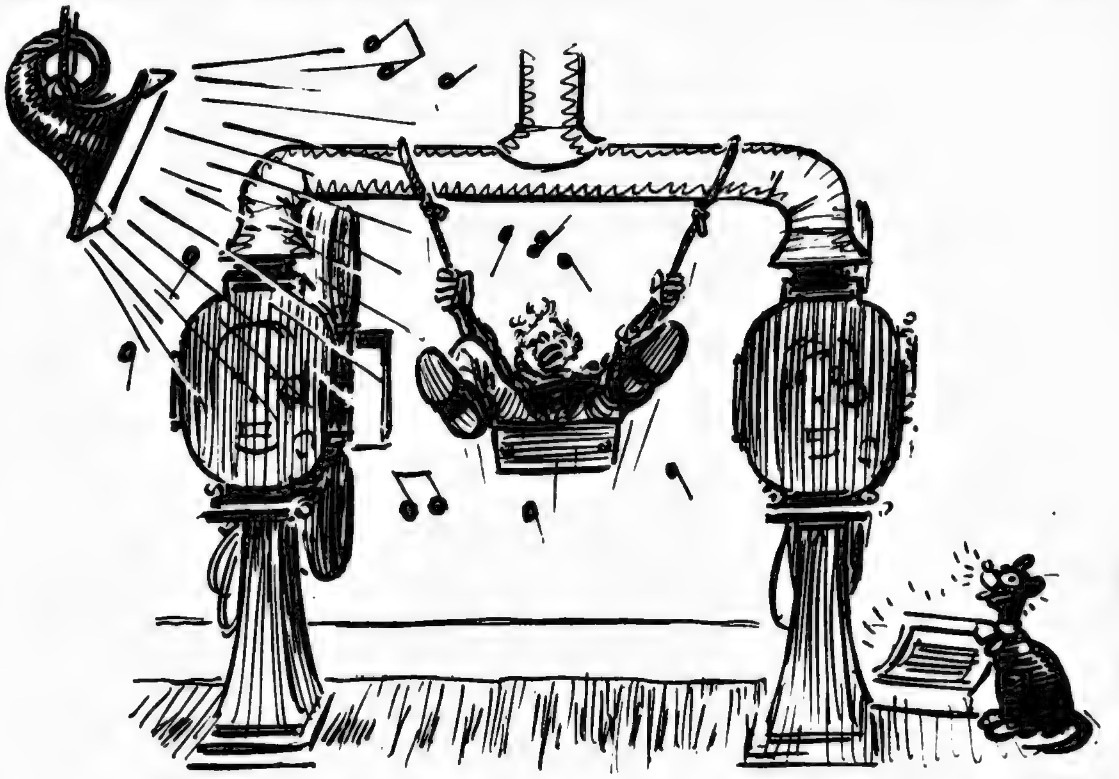
"I know the projectionist is to blame in most respects, but when the sprocket holes become worn through wear and tear the distributors concerned should scrap those copies and not expect them to last for ever. The pieces enclosed are, in my opinion, caused through downright negligence both on the part of the projectionist for mutilating the film, and of the distributor for allowing such copies to go out without being first checked."

Film Care Collapse

H. TATTON, chief of the Plaza, Barry, sends a couple of cuttings with the good old scratched cue-dots, about ¼ in. in diameter, from "Lost Canyon," Copy 7 (United Artists). I quite agree with his comments that the collapse of the Film Care Committee in the Midlands is to be regretted.

"When it was first launched," he says, "the effort had the appearance of being a permanent answer to the causes of film damage, but like so many other good things, it was doomed to failure, apparently through lack of co-operation.

"It was against film being damaged in such a way that the Film Damage Committees were organised, and if projectionists, exhibitors and renters will not get together to combat such evils it is left to the few who do care to carry on in their own way. Unfortunately, it seems that only a minority do care."



"It don't mean a thing if it ain't got swing" *Idea by H. Ponchery*

My readers may have observed that I have never commented one way or the other on these committees; this was not from lack of interest in their work, but from the realisation that anything of this nature run on purely voluntary lines cannot last. (Many Home Guard units, for instance, are finding that canteen clubs, now that their committee members don't have to turn up for parades. can't run without a paid steward.)

Two sound-tracks on one film

Beneficial as its efforts were both to renters and exhibitors, such a scheme cannot continue on the basis of charitable grants from the K.R.S., supplemented by individual contributions. The only type of organisation that can last is a nation-wide scheme, run jointly by the K.R.S. and the C.E.A., and employing area supervisors who are men of ability and technical knowledge. For such a scheme neither party is apparently prepared to pay.

Brother! You Failed

GEORGE MURRAY, acting chief of the Royal Theatre, Armadale, contributes a pertinent observation in reply to my reference last month to some joins which went through the gate like a doodle-bug. "If the projectionist who ran and discovered these joins," he says, "had been a conscientious projectionist he would have had these inferior joins removed when the programme was being made up and so would have prevented what must have been a serious annoyance not only for himself but for his audience."

The ring is now cleared for the fight.

Incidentally, readers will, I hope, have noticed an error in the paragraph dealing with this matter, in which I was made by a compositor with a highly developed imagination to suggest that K.R.S. had prepared a series of lectures. This, of course, should have read the B.K.S.

New Type Transit Case

FROM R. G. Canham, formerly of the Grand, Lowestoft, and now in the Naval Kinema Service, comes an account of a novel type of transit case. It is apparently not British in origin, since, notwithstanding its many advantages, it would not comply with the requirement of the British railways.

The case is octagonal in shape, and holds approximately 15 reels, placed vertically. Inside, two opposite sides are fitted with a strip of metal, drilled with holes about 1½ in. apart. When the containers are placed in the case a toughened tin disc can be laid upon the top container; attached to this disc are two sliding bolts, and below it two spring strips. These springs press firmly upon the top container, when the bolts are sent home into the holes on the sides of the case. No matter how few tins there may be in the case, there is

Continued on page xxxii

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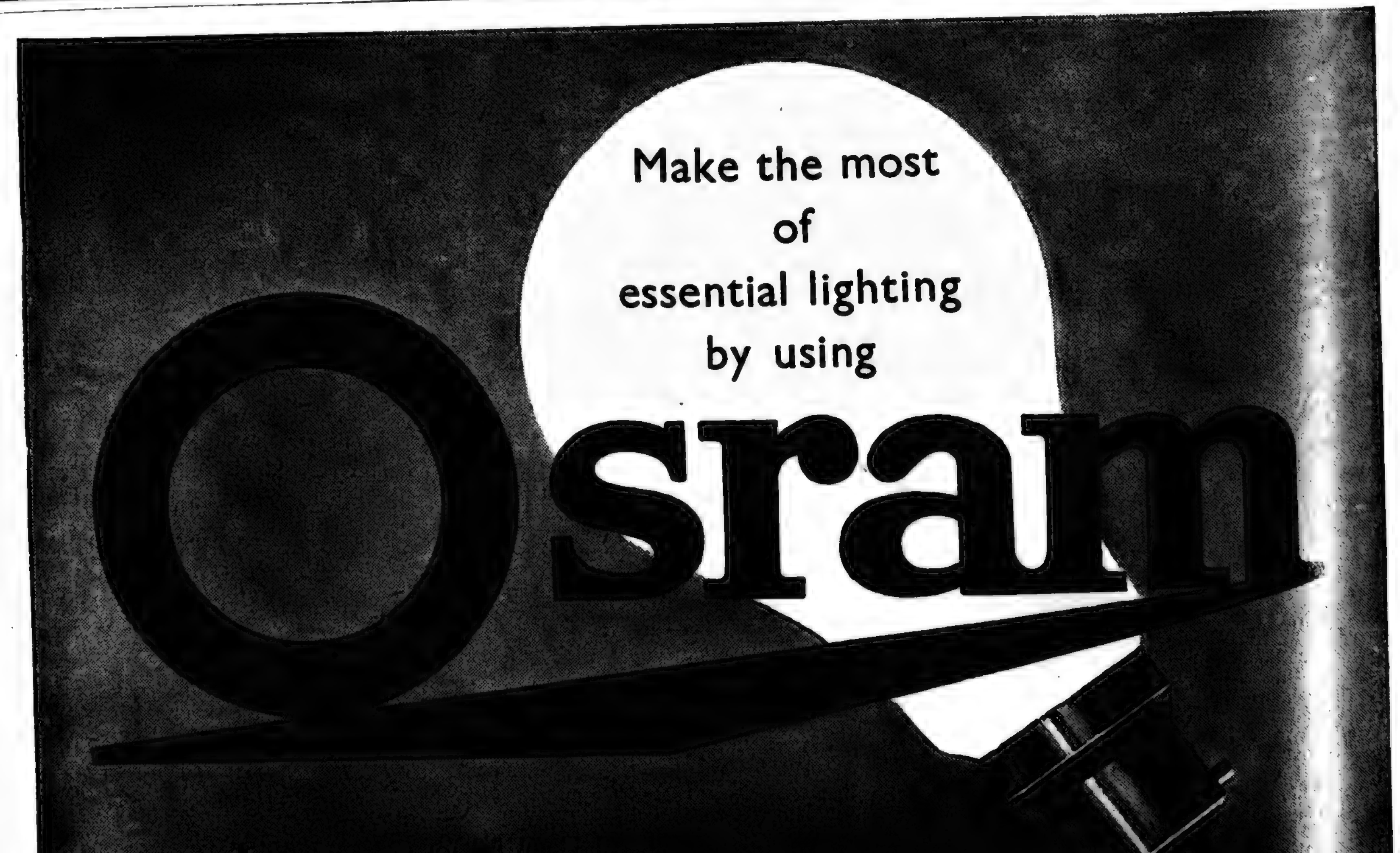

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WHAT THE PROJECTIONIST DESERVES

And What He Must Contribute

By A. BUCKLEY

FOR many years now we have been "chasing our own tails" in the kinema business. Comments have been made about almost everything, including the everlasting "film mutilation" campaign, inefficient projection, apprenticeship schemes, the two thousand-foot reel and standardisation. We have been demanding, or, at least, suggesting, that the logical way ultimately to improve projection as a whole is to attract the right type of individual to the profession.

But with some of the working conditions, unsafe and unhealthy projection rooms, paltry wages and unattractive periods of holiday, it is no small wonder that our hopes have been dismayed. It looks as though we shall have to put our houses in order first.

Hygienic Projection Rooms

Now what are the essential things likely to attract the right type of youth to kinema projection work. Not mere infatuation, for that type of liking rarely lasts. Well, first of all, healthy and good working conditions and second, remuneration, for who will deny that health comes first?

Right, now for a projection room to be healthy all poisonous arc fumes must be removed in their entirety—no half-measures here—and a plentiful supply of fresh air admitted. The temperature should be equable all the year round—good ventilation and air circulation in summer and soothing warmth in winter. In other words, simple and effective air conditioning is required.

Next, ample working space is wanted. Small projection rooms are no attraction, so the answer is projection rooms should be planned with a recognised minimum size according to the amount of equipment, and it should be a condition that all new kinemas be fitted with spacious and healthy projection suites. The eyes should be protected as much as possible. We require complete elimination of stray light by totally enclosed arc lamps, light cones and projectors, and full use of natural daylight in rewind, switch, power conversion and rest rooms at all times, and during non-projection hours in the booth itself.

Hours of Leisure

Hours in this business vary a great deal. No one has to deal with each case on its merits, but working hours should be as easy as possible, consistent with efficiency.

Wages should be scaled so that the job is worth-while—a benefit which reacts favourably to both employer and employee, for if a boss is paying a proper wage he can demand efficient work. Here the official trade union can function in a way which will be appreciated by both parties.

The subject of holidays is a very important one to the newcomer, for does not the average working man get ninety-three days freedom per year? approximately 25½ per cent, whereas the projectionist gets fifty-nine days or just over 16 per cent. of a year! Therefore it looks as if to make things more attractive we shall ultimately have to give our projectionists three weeks' holiday per year—and with pay! I think, with proper cooperation between men, employers and trade union this could be done at a very small cost. All this must be done before youths—the right type I mean—are attracted to take up kinema, and later, television, projection as a career.

Proper Training

Film mutilation will decrease to a negligible amount when all projectionists and spool boys know how to look after films and make proper joints—and there are a good proportion who don't, or have no desire to do so; when doubling up reels is no longer necessary; when all projection rooms are run under regular supervision by trade union, C.E.A. or K.R.S.—employed engineers who can report bad projection, lack of film care, inefficient machines and filth to the proper authority—where it will be dealt with immediately; when all projectionists work under ideal conditions and receive adequate remuneration; and when employers look upon the kinema not only as a medium for financial gain, but as the finest and most popular form of entertainment in the world.

United Effort Needed

With reference to the larger reel size, so long as a half-hearted effort is made by a relatively small number of people it will not come to pass. When an earnest, united request is made by the B.K.S. the trade union and the C.E.A. for this then the answer cannot long be delayed. To the modern circuits, where projection is of a high order, where supervising engineers are "hot on the trail" for incompetence, where projection rooms are spacious and a delight to work in, and where happiness and comfort of staff is so important, the bulk of this paragraph will have no application. They are to be commended for their efforts to give satisfaction to everyone.

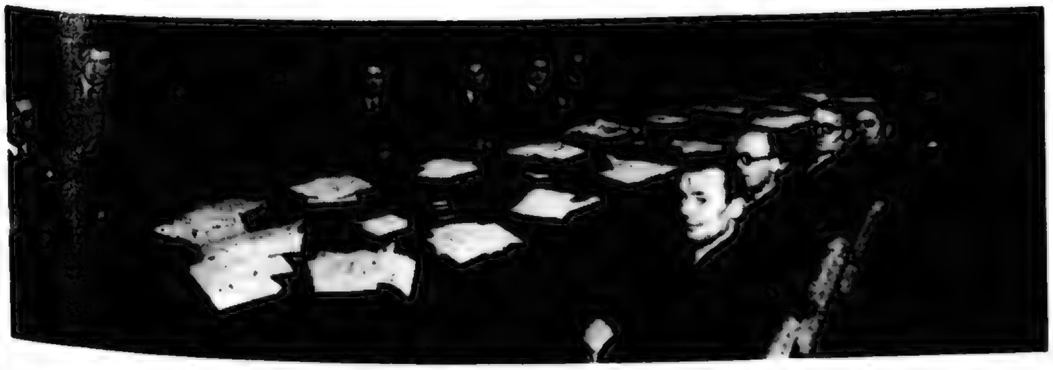
Regarding standardisation. This applies particularly to spool spindle sizes. As there are three diameters at least—American, British and Continental—and, as British machines easily outnumber the rest, it would, perhaps, be as well if the American and Continental types were fitted with replacement spindles to our standard dimensions and British spools used universally.

Physics Only is Not Enough

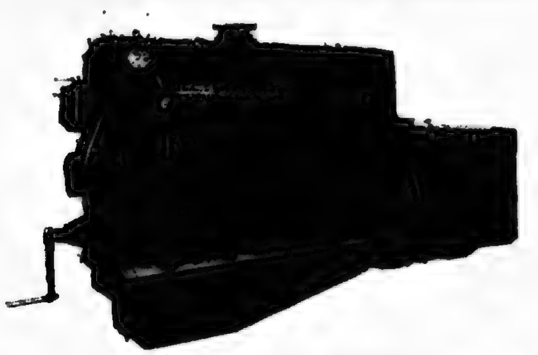
With reference to technical training, of which I was strongly in favour many years ago, after much consideration and investigation I am bound to admit that the man whose ideas are mostly in the realm of physics is very rarely the best of projectionists. Projection first of all demands practical skill, which later develops into showmanship. I think that practical demonstration, plus occasional lectures and the use of the many excellent books on sound projection, should form the basis of a projectionist's education.

Elementary electricity and fundamentals of radio and television will help him to understand how things work. But it is not the lack of technical knowledge that results in projection-room inefficiency: it is the lack of the very fundamentals of the practical side in most cases.

I do not think employers value the man who spends most of his time repairing wireless receivers or electric irons and takes little part in actual projection; he is paid—I hope—an adequate wage for putting over consistently good shows, and that is the criterion of his ability. It matters not one whit to the owner whether his projectionist has university degree or college diplomas; if he can put on a good show, has sufficient knowledge to do minor repairs and the ability to look after his equipment and "sense" potential faults, then that is what is required.



RCA's recent sales convention was attended by salesmen and engineers from all important centres. At the top end of the picture are J. C. Atkinson, managing director, P. A. Turnor, secretary and F. W. Garling, chief engineer



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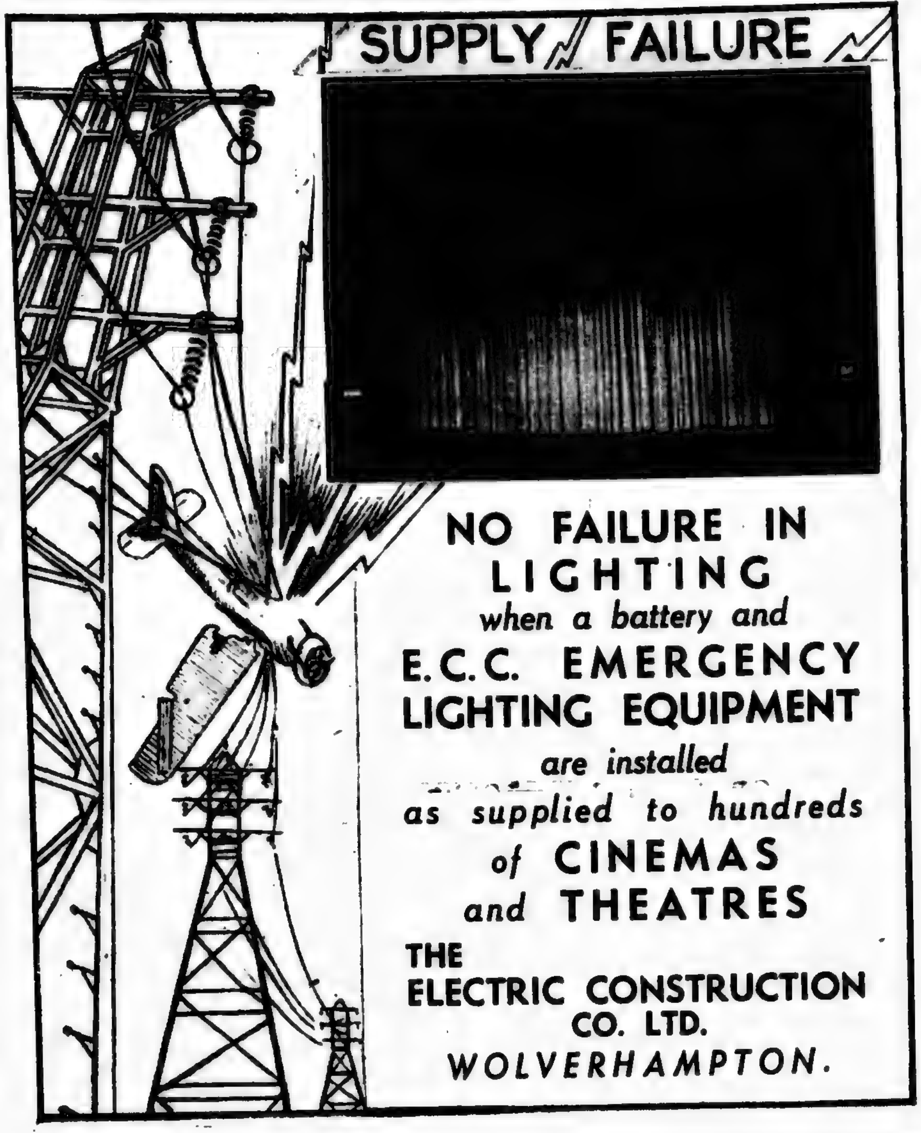

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Answers to Correspondents

REMOVING RESISTANCES

A Difficult Problem

A STRANGE predicament confronts the management of a northern kinema. The secretary writes:—

"We intended removing our two 45-amp. arc resistances, installed seven years ago, from the projection room, which overhangs a small courtyard, to an outside position immediately below the box. The resistance would be protected from rain by the fact that it was below the box, and as an additional help we have been quoted for a metal covering box, with suitable air inlets. We have to-day been advised that such a proposition would be very inadvisable, due to the continually varying atmospheric conditions, and that condensation would rust the coils.

"To remove the resistance to the next most suitable position would necessitate a run of probably 80 ft. with many turns and twists."

We have advised Mr. Fyfe very strongly against placing the resistance coils in any point where they will be subject to rain and damp. The continually varying temperature of the coils would, as he says, conduce to condensation, leading to rapid corrosion of the coils and contacts. A further point is that the proposed position sounds rather inaccessible, so that the upkeep of the resistance would be likely to be overlooked.

It seems extraordinary that there should be no nearer place than a run of 80 ft.; this run must, of course, be covered by a multiple cable of fairly heavy gauge. Many kinemas have a now disused generator room, somewhere close to the box, which, given adequate ventilation, is quite a good spot.

Editor's Letter Bag

NEW COPIES AND DOUBLE REELS

Being an interested reader of IDEAL KINEMA, projection side, I would like to say a few words about double reels. To my mind, a lot of film damage is due to the first few runs of a copy, one reason is the emulsion tends to be on the soft side, with the result that it collects on the gate skate; in turn, this may and does cause the film to drag, with the result the perforations get damaged.

It's all right to run double reels when the copy has lost its newness, but not before..

One thing I would like to see an end of is parts getting mixed up. When a brand new copy is sent out it has its proper titles on, but some operators have their own ideas about this when they send the copies back. I myself find it no fun receiving a copy without beginning titles or end titles. Could not something be done about this? We find trade marks—Eastman Kodak, Pathé, and so on—all along the reel. Why not add to this and put Part 1, Part 1, Part 1, and so on Part 2, Part 2, Part 2. This would save a lot of trouble to a worried chief.

S. HAIGH, Chief Projectionist, Carlton Cinema, Wakefield, Yorks.

◆

KILMARNOCK KINEMA CONVERSION

To a Citizen's Theatre

A post-war development for Kilmarnock, the onversion of the Corn Exchange, belonging to he Town Council, into a modern Citizen's Theatre, has been approved, following on an offer of Sir Alexander Walker to give £5,000 of he £10,000 required. At present the Exchange hall is let as a kinema.

PARASITIC NOISE

Suggestions for Curing

The Problem.

I HAVE recently rebuilt my sound film outfit and am in a spot of bother with parasitic noises in the pre-stage. I have tested with megger and avo every component and can find nothing wrong. Originally P.E.C. volts came from 120-volt H.T. Battery, and I have now made up a potential divider to give 100 v. to cell. As soon as this is applied an irregular noise crackling occurs, and after a while a faint whistle is just audible. Lowering H.T. voltage does not make any difference; on removing feed of H.T. to cell, all is quiet. Supply is 100 per cent. smoothed as no hum is heard in any case. Noise still persists if cell lead is taken off pre-amp. I blamed Ci, but it is the same when another is substituted. Would it be due to potential divider actually carrying a small current? As soon as lead from R8 to R6 is removed it is perfectly silent, with cell lead on or off. Would it be more suitable to compose potential divider of far higher value resistors? Those I use now are Ferranti wire-wound, and all condensers Ferranti and T.C.C. No expense has been spared to make a good job and this is the one complaint. The whole works well, but sometimes one notices the noise in a quiet scene. I would be much obliged if you could offer a little advice.

Answer.

It would appear that the trouble lies in the potential divider R7, R8, R9, R10, or condensers C7 and C8, although the possibility that a leak is present on the cell side of Cl should not be overlooked.

Owing to the high gain, a patch of flux, or a few threads of braiding making a high resistance path to earth on the cell side of Cl might cause "crackle," even with the PEC leads disconnected.

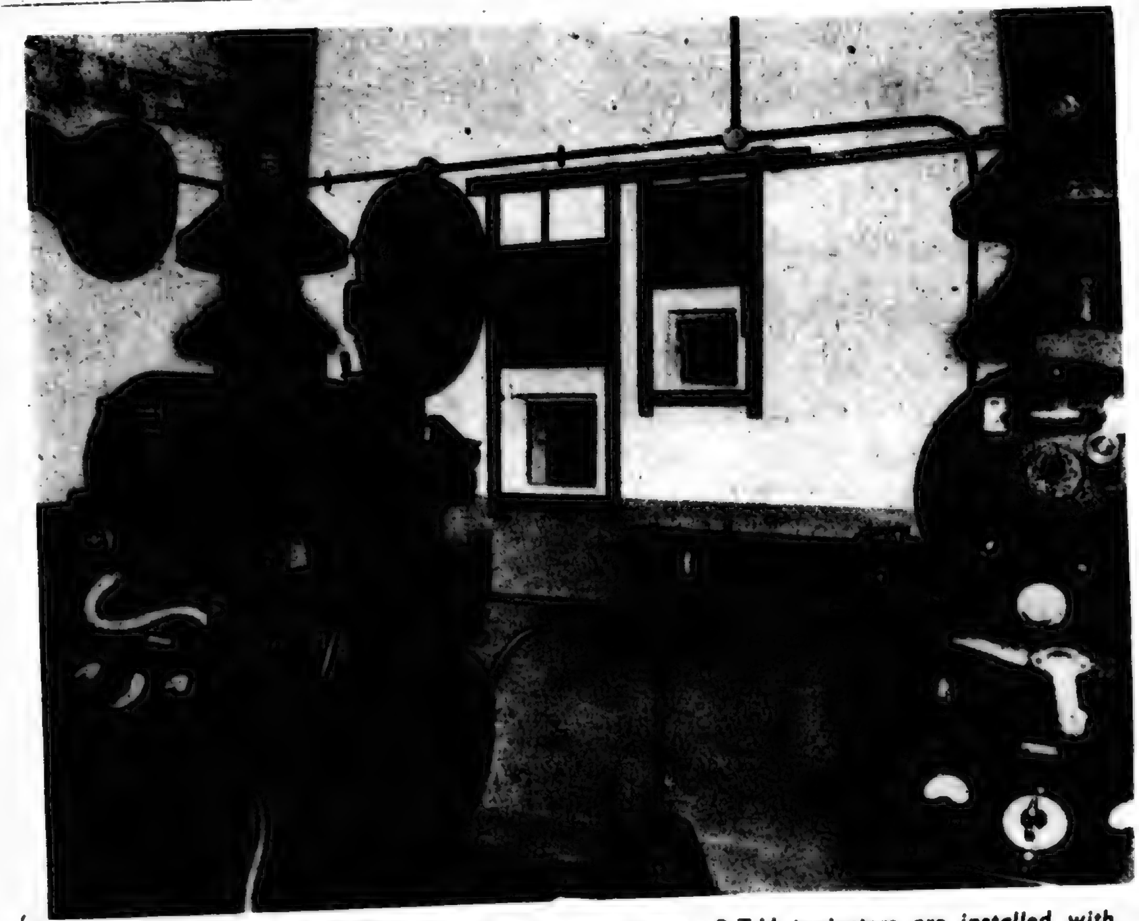
If there is no question of this, C7 and C8 should be tested by charging them from a H.T. battery—disconnect them first, of course, —and see how long they hold the charge. This point can be clearly demonstrated by shorting them after about 60 seconds—don't forget to use an *insulated* screwdriver! If a nice fat spark results, the condenser is in good shape, and should not cause any crackle.

You could use a higher resistance potential divider, since the P.E.C. takes very little current, but your figure seems about right. You can only test the divider resistances by substitution, and this should be done. Wire-wound resistors have been known to "crackle," so that if replacements are difficult to get you will probably find that good quality carbon types will be as satisfactory; most modern equipments have them in such situations as this.

The load resistor, R6, is also a likely culprit. We would recommend a 1 meg. for this position, with a .25 meg. as first grid leak, R1.

Finally, it should be checked that the P.E.C. voltage is not too high, especially if you are using a different cell to that used on the H.T. battery. If there is any sign of a "blue glow" in the P.E.C. this indicates that the voltage is too high and you might easily get whistles or crackles in such a case.

Incidentally, your P.E.C. polarising circuit would be much improved by fitting a potentiometer across R8—the centre contact of this should, of course, be soldered to the junction of C9 and R6—to give a fine adjustment of voltage. A good quality .5 meg. or .25 meg. carbon track volume control type would be quite suitable.



Projection box of the 20th Century-Fox theatre, Glasgow. B.T.H. projectors are installed with B.T.H. magnetic soundheads and F.H.I. arcs

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NEW MERCURY VAPOUR LAMP

As Sound Printer Unit

A NEW modulating light consisting of a high-pressure mercury vapour lamp with associated controls has been developed in the research laboratory of Hanovia Chemical and Manufacturing Co., Newark, New Jersey.

The new light, for which patent application has been filed, provides "a perfectly steady light as a source for printing sound track on film." The associated controls, it is announced, "automatically adjust the light intensity to various levels for the printing of photographic films, especially those used in motion pictures."

Created on demand of the motion picture Industry, the new device has other applications in the fields of photofinishing and of processing microfilm, where a steady light source whose intensity can be readily controlled is a definite requirement.

Leslie Bird, the inventor, also developed a new type of mercury arc lamp operating on 85 watts input with specially designed heater coil to permit operation within a wide intensity range of from one to ten. This device replaces incandescent lamps previously used which are much less efficient in the photo-actinic range and produce a hissing sound on film track, according to Bird.

Bird explains that the light with its associated controls provides more light output per watt input than was previously possible and thus insures greater efficiency for photographic purposes. The added heaters prevent the mercury vapour pressure from falling off while the lamp is being operated on low intensity. It thus becomes possible to increase the intensity from low levels to maximum output practically without any time delay. So flexible is this light that it can be changed instantaneously from low to high intensities and vice versa.

Electronic control of the light is provided through the use of electronic tubes and photo-electric eye so arranged that film densities automatically change light intensity as required.

Because it cannot get spare parts for its eight years old Phillips equipment, as the parts came from Eindhoven, Holland, the British Bata Shoe Company is installing new B.T.H. equipment in its 300-seater at East Tilbury, provided for the use of its peace-time personnel of 2,000 workers.

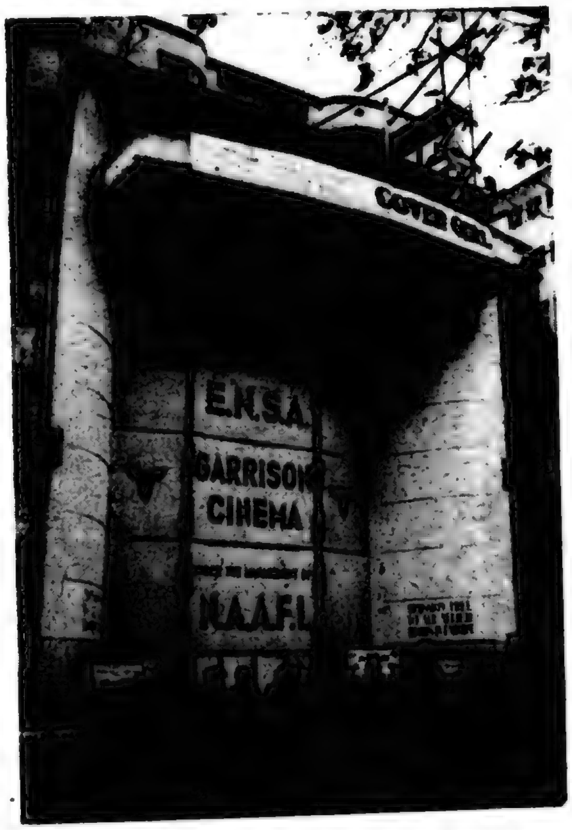
E.N.S.A.'s BIG EQUIPMENT PROBLEMS

Unusual Voltages and Few Spares

THE many people who hear or read of the efforts of E.N.S.A. in providing entertainment for the men and women of this country serving on the war fronts of the world think mainly of the provision of stage artistes and films through whom and through which entertainment is provided. But there is another side to this effort, the provision of apparatus of all kinds to enable artistes to appear and have their acts lit, and to provide efficient apparatus for the screening of films.

I learnt some of the difficulties of the former from Leslie Henry, chief engineer at Drury Lane Theatre, under whose supervision engineering requirements for live shows are devised and supplied to the boys in the Services. A wide variety of voltages, especially in Italy, are his great bugbear, the supply of the correct voltage being the great difficulty.

The kinema apparatus supply of E.N.S.A. is under the control of H. Young, at one time with Western Electric and later circuit engineer of County Cinemas. His technical knowledge and experiences, aided by a resourcefulness in overcoming seemingly insurmountable difficulties, has enabled the department to function in many instances where it seemed impossible.



This Garrison Kinema in Paris, to which troops flocked in crowds to see Columbia's COVER GIRL, originally had a remarkable glass front. Its war damage necessitated first aid as above

Museum Pieces

I think, he said, we can claim to have every known type of projector in our various areas and to have had to handle every known type of electrical supply and frequency. We are faced with demands from all over the world, some of them vaguely phrased, which we endeavour to interpret correctly and supply with a minimum of delay.

France, certain areas of which work normally upon 110 volts, but are without current owing to sabotage, necessitate the sending of lorries to generate current and to transform to the voltage necessary.

Italy, though, is a more difficult problem with voltages of 120, 125, 150, 175 up to 260, with mechanisms mainly Italian or German, the latter handicapped by lack of spares.

North Africa and Egypt

But the department's most exciting adventures have developed since the taking over by E.N.S.A. of the Shafto circuit in North Africa, where mechanisms old and middle-aged, known or half-forgotten are to be found in the 52 places taken over from Shafto.

Kalees are represented from an old Six onward; there is a Saxonia or two, a Bauer or two, a couple of dozen Gaumont-French and many others in various states of repair or decrepitude. Shafto, faced with a sudden demand for entertainment, appears to have laid hands on any apparatus available and supplemented their shortcomings with the aid of mobile workshops to keep the show going. His vigour and resourcefulness provided the troops in Egypt and North Africa with entertainments which would otherwise be lacking.

Adapt and Supply

E.N.S.A.'s approach to the new situation which it had to meet was to send over an engineer to report upon the theatres, cut out the apparatus which was the cause of the most trouble and instal new in about 20 of the 52 taken over.

In some instances this meant new generating plant; in others the 3-ton Army lorry generators were employed.

As an instance of the variety of generating plants which the department has to supply Mr. Young mentioned that it had had to supply "baby" types of 1 to 1½ k.v.a. for

Continued on page xxxii

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WHERE DOES FILM DAMAGE ARISE?

In the Projection Room Mostly

By J. WHITNALL, Chief Projectionist, Forum, Nottingham

ONCE again the old question of "Who Done It?" crops up,* this time in a letter from a branch despatch manager. Now, in fairness to all, let us take a look round at things as they are to-day, forgetting if we can that already too much emphasis is laid at the door of the war, though obviously this factor cannot be ruled out regarding the present question.

Starting at the beginning, it is only fair to note those factors promoting damaged film with which the several users hold no control whatsoever, such as inferior base unable to withstand stresses and strains, shortage of prints which makes necessary the retention of otherwise worn-out copies for a period of time altogether out of proportion, shortage of repair staffs, with consequently fewer "hospital dates," this in combination with semi-skilled checkers, and repeated cross-overs.

Despatch managers would be doing a grand job if they would always see to it that every new print leaving their depot is correctly waxed. While it is not within the province of the projectionist to wax green stock, any self-respecting man will promptly do so, not only for the sake of his own comfort by avoiding the nerve-racking clatter produced, but out of consideration for his intermittent sprocket and movement, to say nothing of dust thrown out from a non-waxed reel, with the added risk of piled-up emulsion doing untold damage. Here, indeed, is a prolific source of initial damage which a little foresight could avoid.

Exhibitor's Responsibility

There is presented some of the renter's problems, but what of the exhibitor? Here, without doubt, is the core of the trouble, the lack of expert supervision in the projection room itself. Not for a moment must it be entertained that only since the outbreak of war with the consequent call-up of trained projectionists has film damage manifested itself, it has been with us for many years, but present-day conditions have tended to amplify the evil until at the present time it has become a menace to the very existence of the Industry.

Only too true is the statement that a few months' so-called training in many projection rooms has qualified the totally unfit for the job individually to take the helm, possibly by intention, but more likely sheer force of necessity to keep the show open. Mere youths and girls, with no technical qualification whatsoever, find themselves in charge of elaborate and costly equipment, to say nothing of new film stock, but not knowing, or caring less about it all, go merrily on their way, neglecting plant, ruining film, and because their brains are unable to register the fact, allow the theatre electrical installation generally to take pot luck. So long as the weekly pay packet appears every Friday they are more than content, believing explicitly in the motto of earn what you can while you can, and let to-morrow take care of itself.

Machine-Minders

So denuded of skilled projectionists has the Industry become that it is doubtful, very doubtful, if 10 per cent. of the kinemas throughout the land could claim to have a man in charge with an educational qualification equal to matriculation. What is to be found is a sprinkling of that very potent silent-day phrase, "machine-minders," those who doubtless put up a presentable show, but if faced with a dismantled objective lens would be unable to correctly assemble it, or if the sound amplifier contracted a serious fault would have to close down.

These kind of people never take a serious view of the importance of rewinding, and, generally, not only fall down in the making of splices, but, as so-called chiefs, hold the belief that they are "above" such jobs as making up the programme, letting the third do it instead. Surely, here is proof enough, proof to be found in three projection rooms out of four, as to another form of film damage, and a serious one at that.

Damage Should be Met

Taking another aspect in our projection rooms, allied to the staffing remarks above, namely, the question of projector and sound tracks. Obvious is it not, that with unskilled labour those little faults go undetected until such time as major trouble develops and the exhibitor finds himself faced with a statement of damages from the renter? If a film is damaged at the theatre, whether the film be a new copy or not, such damage definitely is the responsibility of the exhibitor, and it is criminal for him to hold a pistol at the head of the renter under such circumstances by refusing future business unless damage charges are withdrawn. Common law dictates that where A damages B's property A must pay. So what?

In covering possible projection room damage of film there are other important factors to be considered, such as spool cheeks; these things, unless very carefully and frequently checked, are responsible for broken perforations, and serious rips during their operation. Take-ups and feeder spindles can contribute their quota unless supervised constantly, to say nothing of hooked sprocket teeth, worn tracks, fire trap tracks, flats on rollers, or rollers incorrectly spaced.

The Wear of Variety

Possibly one of the factors contributing to the short life of a film is the fact that it is unable to fulfil its existence on one equipment, the only exception being the "king" film, where we see the possibilities of long life by virtue of the fact that it is not subjected as are normal prints to all manner of differing tracks, different tensions, different direction of take-up, and different methods of spooling up, be it emulsion inside or outside. Here it may be advisable to draw attention to the correct alignment of the spool arms of the rewinder; here, too, is a potential damage centre unless very true running is certain. Fast rewinding is an evil all too common, and again reflects on the mentality of the projectionist in charge, if fast rewinding is by any chance an indication of such mentality, then the level is somewhere in the region of the madhouse.

Touching on "Standard Reels" this innovation would, without doubt, do much to curb the activities of the reel-end marker, and tend to retain the original footage; however, only the end of hostilities will make this dream a possibility, which is unfortunate.

Here then is a brief survey, touching only on some of the aspects of damage within the projection room. That there are others goes without saying, but elimination of those mentioned, would do much to clear the exhibiting side of quite a lot of the blame it has earned for itself.

Are Transport People to Blame?

And, now, what of the third interested party, the transport people? Can we blame them for actual damage of film? Hardly. Just now we are up against things in that a truly rigid transit case simply cannot be manufactured. Allowing all this, we have, in addition, to use and reuse the containers; instance their marks of previous contents, battered as they may be, we still have to make the best use of them.

The vital question is this: If only the projection staff would correctly plate off the reels, and see to it that they are either securely held with either the paper bands or cellulose tape (not gum paper) then, where it is possible, place in the transit cases upright, not flat, or if the case is a large one, and the tins have to go flat, to pack up the remaining space with old posters so that there is no possibility of play, not forgetting that a few moments spent with a pair of heavy pliers on any buckled container during the period of its stay at the theatre would tend to make the lid fit, and another few moments with a hammer on dented transit cases would do much to minimise damage to films in transit.

As things are at present, loose containers with ill-fitting lids place the film within a similar position to the pea in a whistle when the transport boys start doing their stuff. If all these suggestions were to be carried out there would be little blame for actual film damage laid at the door of the transport service. Film transport is a man-sized job of work, more deliveries, with less staff and vehicles to carry it out; true, they have a tendency to throw transit cases about in an alarming fashion, and these cases show their war wounds, but provided films within are securely housed it is unlikely any buffeting other than complete fracture of the outer case, would do them much harm.

Film transport services are doing a difficult and tough job in a splendid manner, and as your correspondent remarks, all through the war they have done all in their power to maintain a service to each and every kinema on their books.

Briefly, then, no single branch of the Industry can in fairness claim to be immune from the responsibility of damage, as all sections are faced with the same problem, shortage of and ill-trained staffs, so there it stands, and we all have to let the matter rest at that, doing all in our power to improve here and there, until the time comes when materials are more plentiful for replacement, or, better still, when the square pegs at present occupying key positions can be sent packing and trained efficient people replace them.

---

*The letter from a despatch manager referred to by the writer appeared in the KINE. of December 28.

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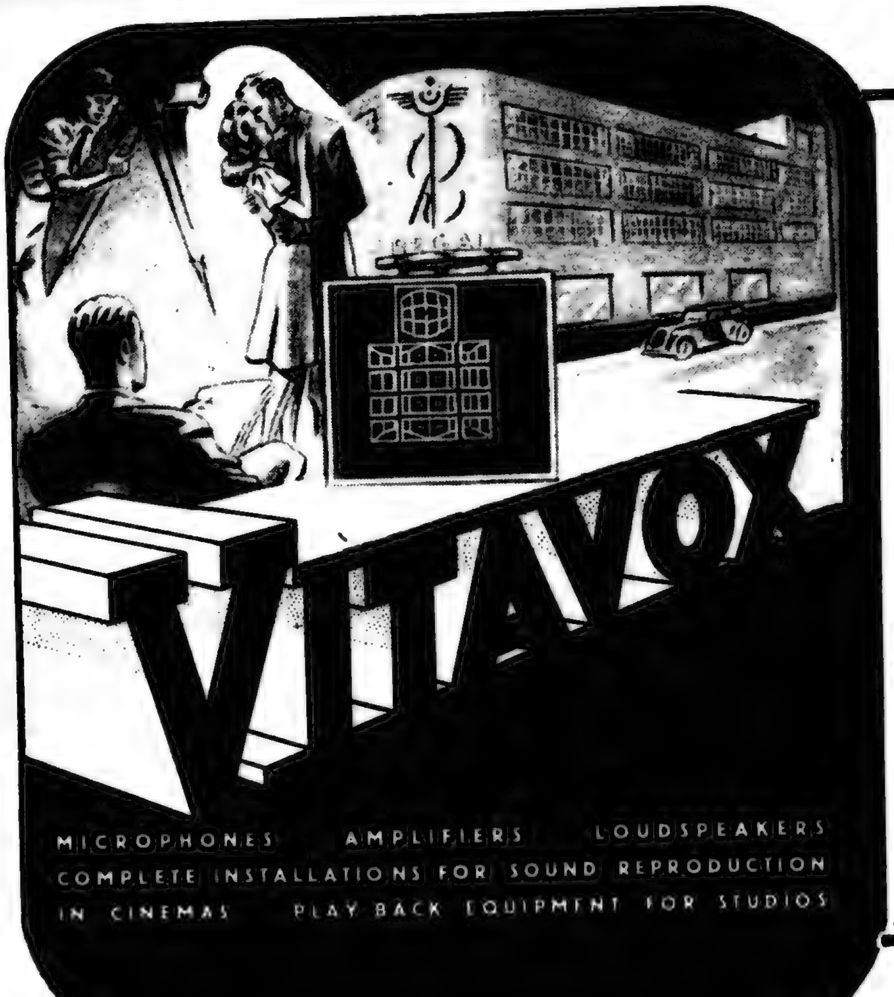
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Capabilities of the Electron Microscope

THE electron microscope, the new tool of science which can see and photograph objects too small ever to be seen by a normal microscope, was the subject of a fascinating paper by Geoffrey Parr, A.M.I.E.E. (editor of "Electronic Engineering"), at the first meeting in 1945 of the B.K.S. Mr. Parr illustrated his paper by demonstrations of historic electronic apparatus.

While the electron microscope is not at the moment of direct interest to the film Industry, Mr. Parr pointed out that one of the two models available was manufactured by RCA.

Microscope Limitations

Mr. Parr first pointed out that there is a definite limitation not to the magnifying power, but to the resolving power, of an ordinary microscope, due to the length of light waves. The theoretical limitation—the smallest resolvable distance between two points—is equal to the wavelength of light divided by twice the numerical aperture of the optical system, giving a limit of resolution for visible light of about 0.12 micron. By the use of ultra-violet it is possible to reduce this figure slightly; it had been hoped, too, that X-rays, whose wavelength is only one ten-thousandth that of light, might be the solution, but they were unfortunately not amenable to the laws of refraction.

In 1924, however, a fresh approach was made to the problem. Many years earlier, Sir J. J. Thomson had shown that the radiation which proceeded from the cathode in a vacuum tube consisted of negatively charged particles, later named electrons, and that these particles could be deflected by either an electric or a magnetic field. Electrons are liberated from a cold metal cathode by an intense electric field between it and the anode; if the cathode is heated the electron emission is more copious, and a further increase can be obtained by the use of a coating of special compounds of barium or calcium on the filament.

Focusing Electron Beams

The fact that an electron beam could be altered in cross-section by the influence of a magnetic coil was noticed in the early days of the century, but it was not until 1926 that it was discovered that the beam could be focused by passing it through axial magnetic or electric fields. The question then arose: Is there an analogy between the laws of optics and those of electron movement? This was soon answered by establishing that the laws of refraction applied for the passage of electrons from a region at one potential to a region at another. The potential values corresponding to the refractive indices in optics.

The basis of a new science, that of electron-optics, was thus established. The path of electrons is more complex than that of light, as they are brought to a focus after describing a helical path. The speaker demonstrated the similarity in the configuration of equipotential lines in an electric field and the curvature of glass lenses, refraction taking place in very much the same manner.

While it is possible to regard the electron as a particle, research showed that electrons gave rise to phenomena of interference and diffraction, thus proving that electrons are accompanied by a wave. The theoretical value of the wavelength is equal to $12.24 \times 10^{-8}/\sqrt{V}$ cm., where V is the accelerating voltage. With an accelerating voltage of 50,000 this wavelength is 5.5×10^{-6} micron, giving a limit of resolution of 1.4×10^{-4}, or over 1,000 times less than the previous limit with light.

The first electron microscopes were constructed in 1932; these gave results equal to those of a good magnifying lens. But four years later the electron microscope had equalled the performance of the best optical instruments, and in another four years it had surpassed it a hundredfold.

The RCA Model

Mr. Parr illustrated various types of electron microscopes. The RCA model is a tubular structure about 6 ft. high, mounted in front of a steel cabinet which contains the high-tension transformer and control gear. The control desk for focusing the beam is mounted in front of the microscope, and the image on the fluorescent screen is viewed through glass inspection ports just above the level of the desk. The emitting cathode is at the top of the tube; immediately below it is an anode and a focusing coil. The parallel beam of electrons then enters the objective chamber, which is separated from the body of the microscope by an air lock, to enable objects to be inserted into the vacuum.

Below the object chamber is the first magnifying lens, which gives an image as in an optical system. Part of this image is then enlarged by a second projector lens, which focuses it on a fluorescent screen at the bottom of the tube. The image can be photographed by a plate placed below the screen in another air-lock chamber, five exposures being made on a plate 2 in. by 10 in.

One-millionth of an Inch

The RCA Universal type is designed to give a normal range of magnification from 7,000 to 20,000, and the resolution is guaranteed better than 100 Ångström units. In practice this means that particles of one-millionth of an inch can be easily seen. The depth of focus is from 10 to 25 microns, and the photographic enlargement can be made up to 100,000 diameters. A stereoscopic effect may also be introduced.

The drawbacks of the electron microscope must not be overlooked. The image produced is a shadow image, and hence it is not possible to examine reflecting surfaces, such as metals. Very thin objects may be distorted by the electron impact. The use of higher velocity electrons will enable thicker specimens to be penetrated, and RCA have recently produced a 300,000 volt model. It is possible that an ultimate limit of resolution of less than 1 Å.U. may be reached.

Malcolm V. Hoare suggested in the discussion that it might find applications in the manufacture of film stock, lenses and other cases where the fine structure of matter is of importance. R. H. Cricks mentioned also that reports from Germany stated that films had been made of the image in the electron microscope.

Mr. Parr concluded his paper by paying tribute to the circuit engineers who had designed equipment capable of producing these high voltages with the requisite smoothness. He pointed out that any ripple in the voltage would cause variations in the focusing of the beam, and exceedingly high limits of stability had to be imposed.

ARTHUR NEWMAN

Annual Memorial Lecture Instituted

AS a tribute to his notable pioneer achievements in the design and perfecting of kinematograph apparatus, the Royal Photographic and the British Kinematograph Societies have arranged for a joint memorial lecture to be given annually and for a plaque to be presented on such occasions in recognition of some outstanding work of value to the kindred arts.

The initial lecture will be given at the G.B. Private Theatre in Film House, Wardour Street, W.1., on Wednesday, January 24, at 6 p.m., by Arthur Pereira, F.R.P.S., an intimate friend. Besides assisting to found the B.K.S., in whose deliberations he took a prominent part, Mr. Newman had served for years on the council of the R.P.S. which awarded him the honorary fellowship and the Society's highest honour, the Progress Medal.

The lecture, illustrated with lantern slides and a display of apparatus, will deal with Newman's numerous inventions of varied character and with his other contributions to scientific progress over a lifetime of 83 years.

◆

"THINGS TO COME"

B.K.S. Lecture

On Sunday, January 21, 1945, at 11 a.m., at the Lighting Research Bureau, 2, Savoy Hill, Strand, W.C.2, a meeting arranged by the Theatre Division of the B.K.S. will be addressed by R. Howard Cricks, F.R.P.S., on "Things to Come—The Post-war Kinema and its Equipment."

Mr. Cricks will consider the application of A. G. D. West's ten-year plan to the kinema, with particular reference to its reactions upon the projectionist.

Light refreshments will be served from 10.45. Non-members are cordially invited to this meeting, for which tickets are not required.

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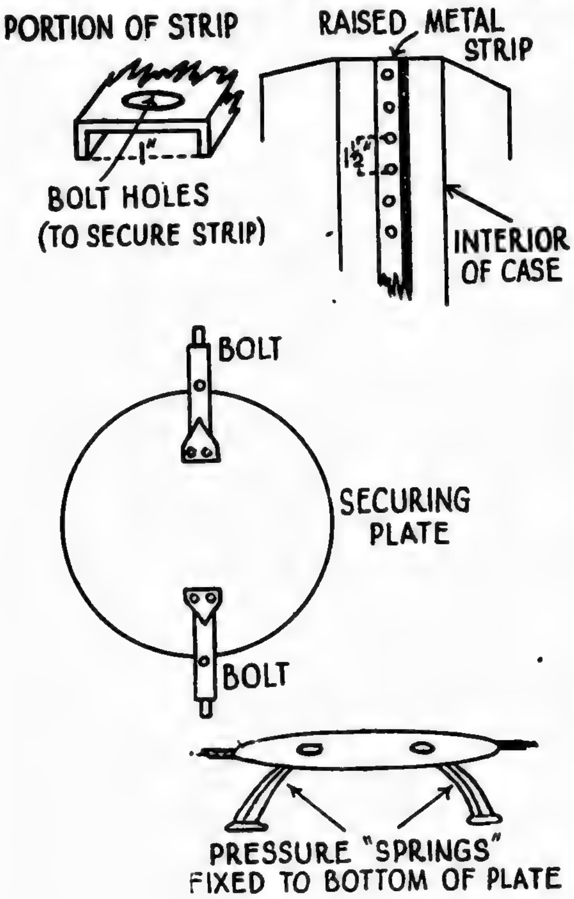
KINE. TECHNIQUE EQUIPMENT

Continued from page xxi

sufficient pressure to hold them firmly in the correct position.

The respect in which the case fails to comply with British regulations is in not being wood-lined. Two other features of the case are the bucket-type handle, and a clip inside the lid for holding report forms and history sheets.



My objection to a case of this type, in which the reels are packed one on top of another, is that the lowermost tin, particularly if it is already damaged, may collapse under the weight of the other tins. However, there is undoubtedly room for improvement in transit-case design, and Mr. Canham's comments are filed for future reference.

◆

ENSA EQUIPMENT EFFORTS

Continued from page xxvii

16-mm. projectors to as high as 15 k.v.a. transformers of a similar range.

With such a variety of mechanisms the short supply of carbons (especially since ranges have been restricted) has created difficulties. This situation is met by a supply of the sizes thought more suitable with a request for a report upon the efficiency of the combinations employed.

Way Down East

Anywhere east of Great Britain might roughly be called E.N.S.A.'s parish. France, Belgium, Holland, Italy, North Africa, Egypt, away to India, with West Africa and the Azores as nearer points. These give an idea of the far-flung "circuit" to be supplied. In these circumstances it will not be surprising to learn that E.N.S.A. holds a stock of apparatus valued between £100,000 and £150,000.

Exhibitors who think cost of equipment in Great Britain is unwarranted may like to know that prices in Italy run as follows: Exciter lamps, £2 10s.; valves, 25s. to £7; carbons, 6s. 6d. a pair!!

J. B.

REFURNISHING PROBLEMS

Essential Work Priority

ALTHOUGH it is still impossible to undertake any ambitious schemes for furnishing, there are instances where a certain amount of attention is necessary, that work can be carried out.

To cope with the most urgent cases, W. W. Turner and Co., Ltd., is able to offer the facilities of its war-time workshops. Re-upholstery and repair work to meet the needs of damaged kinemas or where equipment has seen service considerably in excess of normal endurance can be undertaken by arrangement and in strict rotation.

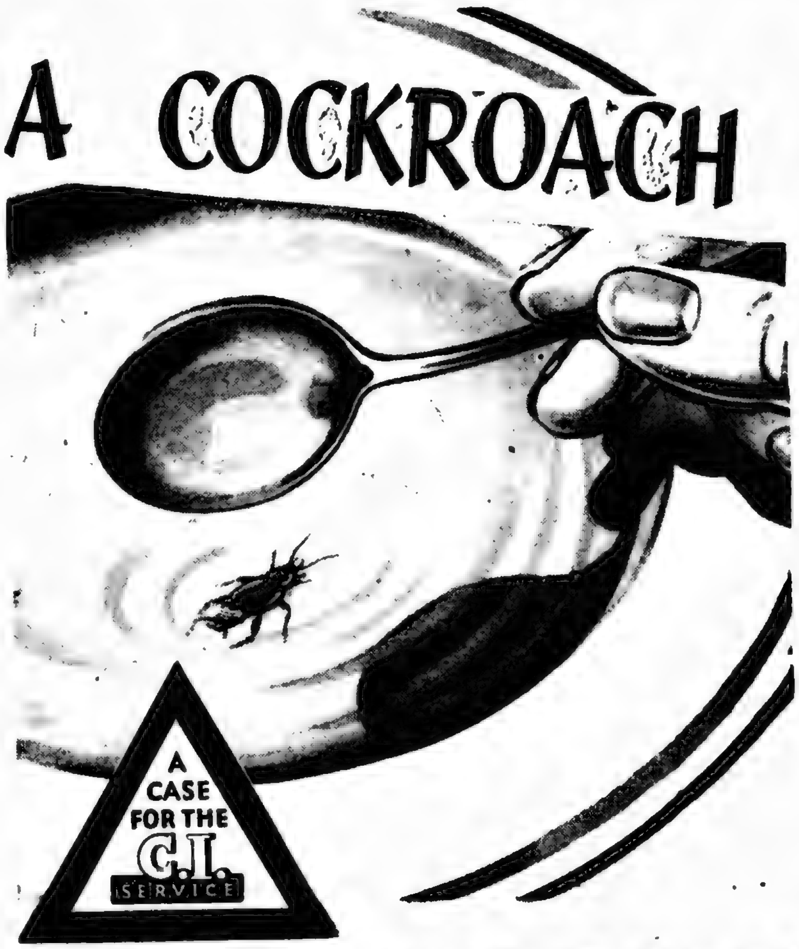
Essential work of this nature has occupied the Turner workshops to the full capacity of their restricted staff available for the past five years, and many kinemas have been maintained throughout this period in a condition of comfort and round repair.

Establishments requiring renovations of this kind are advised to arrange for an early survey of all furnishings, upon which a detailed proposal with estimate can be based.

Inquiries should be addressed to W. W. Turner and Co., Ltd., Station Road, Northfield, Birmingham, or to the company's London office, 28. Newman Street, Oxford Street, W.1.

SAVE YOUR WASTE PAPER

A COCKROACH IN THE SOUP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Jottings for Juniors

HOW SOUND GETS ON THE FILM

By the Chief

LAST month we discovered what sound is, and how it is measured. The next thing to learn is, how does the sound track get on to the side of the film?

The sketches show two completely imaginary recording systems, which are really a simplification of the principles actually used. In both sketches we have the light-sensitive film running round a sprocket. In the first sketch there is below the film a slit S, the left-hand side of which is fixed, but the right-hand side can move horizontally, and is connected to the diaphragm D. Below the slit is the lamp L.

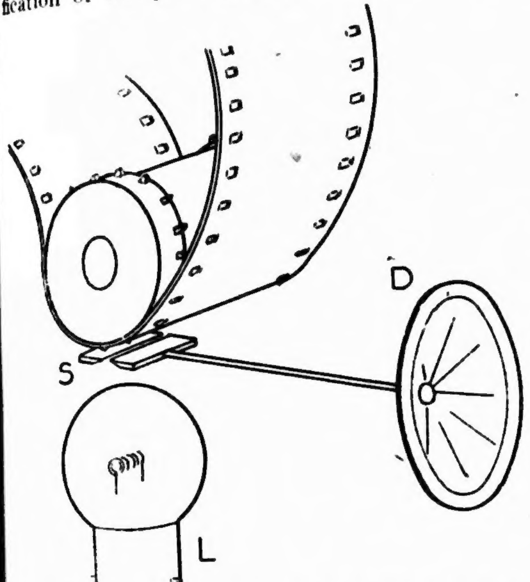

Fig. 1.—Principle of variable density recording

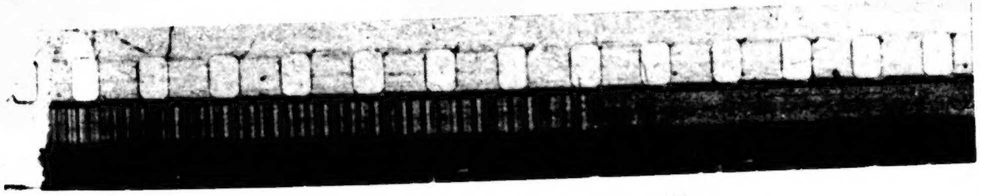

Fig. 1a.—Variable density track on film

Variable Density

If the film is running continuously the light from the lamp will expose a strip of the film, and after the film is developed the area so exposed will be grey. Now suppose a sound wave hits the diaphragm and makes it vibrate to and fro, the moving half of the slit will vibrate correspondingly, causing the slit to be alternately wider and narrower. When the slit is wider the film will be more fully exposed, and after development such areas will appear black; when the slit is narrower the film will be under-exposed, and such areas will be almost transparent.

A track produced by this means will take the form shown in Fig. 1a; this is known as a *variable density* track, the most general form of which is the Western Electric recording.

Variable Area

In the second sketch we have a tiny mirror, M, which is mounted on a spring so that it can vibrate, and is connected to the diaphragm D. Light from the lamp L passes through the slit S to the mirror, which then reflects it on to the film, in front of which is a mask or air vane, V.

In the normal position, the mirror is so adjusted that the beam of light falls half on the film and half on the mask V, and exposes only half the width of the track, the other half being left dark, so that when the film is developed half the track will be black and the other half white (there are no greys about this system).

Now suppose a sound wave hits the diaphragm, and it is pushed inwards; the mirror will swing, and will deflect the ray of light so that instead of reaching the film it all falls on the mask V. A moment later the diaphragm springs back and deflects the mirror in the opposite direction; now the ray of light is swung away from the mask, so that instead of exposing only half the width of the track it exposes the full width. You've got to remember that the film itself is moving continuously while these things are happening; by a little imagination you can see that you'll get a sound track similar to that shown in Fig. 2b, which we call a *variable area* track.

On the credit titles of your film you will find the name of the system they were recorded on; many shorts will have a track similar to that illustrated, but in most feature films—for instance, those with British Acoustic or RCA recording—the track is quite different in appearance. Actually, in these two systems the light is deflected vertically, in the direction of the film movement, and not horizontally, and instead of the plan mask V a mask of triangular or W-shape produces the queerly shaped sound waves on the film—use your ingenuity to work out just how, because I haven't the space here to describe it more exactly.

In these sketches, I've shown the variable slit or the moving mirror actuated directly from the diaphragm; this principle has actually been used, but in all modern recording systems, of course, the sound is picked up by a microphone, the output of which is fed through amplifiers to the light modulating device. In the case of the Western Electric (variable density) system, the variable slit is formed by two tiny duralumin ribbons, the device being known as a light valve. In variable area recording a tiny mirror is oscillated magnetically, and the device is known as an oscilloscope.

In nearly all recording systems the sound is not recorded on the same film as the picture, but on a separate film. This, of course, is a negative, and is printed on to the positive in the same way as the picture, although there are actually many additional operations in between.

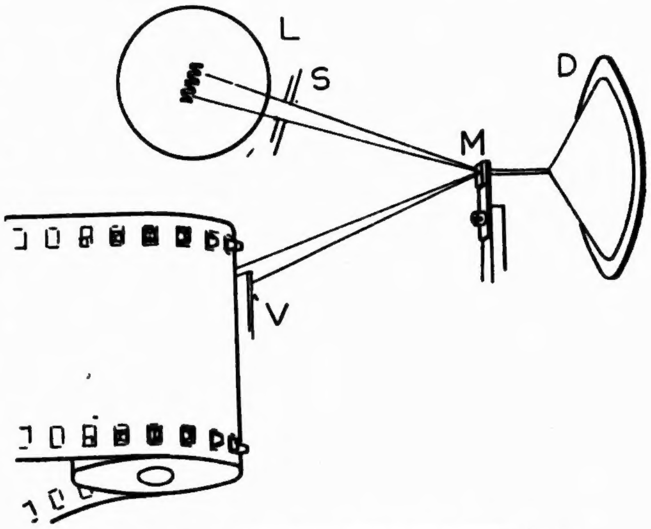

Fig. 2.—Principle of variable area recording

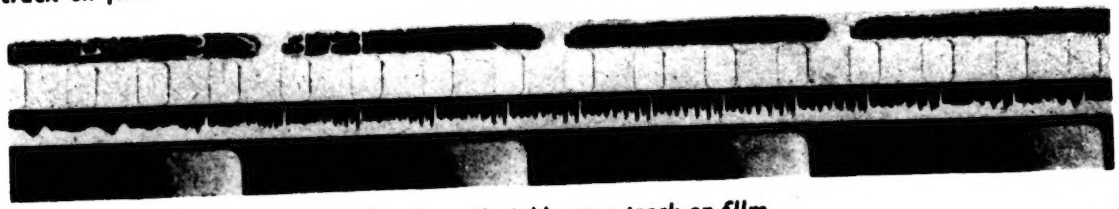

Fig. 2a.—Variable area track on film

BRITISH STANDARD SPECIFICATIONS

Conversion Factors and Tables

A revised and considerably enlarged edition of B.S. 350 has been issued, comprising linear, square and cubic measures, measures of capacity, weights, speeds, stresses and pressures, weight per unit length, densities, concentrations, forces, moments of inertia, work, heat, energy and power. There are, also, temperature conversion charts and tables, and wire and sheet metal gauge sizes expressed in decimals of an inch and in millimetres. The book is divided into five parts. Part 1 contains basic tables of units, and definitions affecting conversions. Part 2 consists of conversion factors presented in the form of 27 tables. Part 3 contains multiples from 1 to 9 of 119 conversion factors. In the 32 tables included in Part 4 the range is usually from 1-100 units, whilst the 20 tables in common use included in Part 5 cover, in general, a range of 1-1,000 units. Copies of the above standard can be obtained from the British Standards Institution, 28, Victoria Street, London, S.W.1, price 3s. 6d. net.

THE POETRY OF LIGHT

Lecture by R. Gillespie Williams

A lecture on "The Poetry of Light" was delivered by R. Gillespie Williams at the meeting of the Illuminating Engineering Society at the E.L.M.A. Lighting Service Bureau, 2, Savoy Hill, London, W.C.2, on Tuesday, January 9.

The lecture dealt with the use of light to impart character, and to emphasise certain aspects of objects and people. The future development of the art and science of illumination on these lines was onsidered, and applications to the lighting of theatres, kinemas, shop windows, stores, as well as floodlighting and interior decoration was discussed.

Objects are perceived visually, said the lecturer, because light is reflected from them into the eye of the beholder. We are therefore conscious of an image of light. The visual elements of construction are line, outline, mass, volume, planes and surfaces, space, light and dark, colour and texture.

Objects do not have a single fixed appearance, but depend visually for their appearance on those aspects which are revealed or emphasised by the lighting, which can create an appearance in line with any mood or purpose.

FILMS IN SCHOOLS

A Pamphlet on Design

UNDER the title of "School Design," the the British Film Institute has issued as a pamphlet at a shilling a series of suggestions to ensure adequate facilities for the use of visual aids in schools.

It points out that the development of visual aids in education necessitates consideration not only of the provision of conditions in which static exhibition material may conveniently be displayed, but also the adequate provision of electric points in all classrooms and common-rooms; the need for good acoustic and for the provision of a viewing room and store.

Adaptation of School Halls

The pamphlet contains some suggested designs for the adaptation of school halls and classrooms for the projection of films. As far as the latter is concerned a new lay-out is suggested whereby movable blackboards are combined with a recess in which a film projector can be focused on a mirror and thus to a translucent screen in order to give daylight projection with the apparatus wholly under the teacher's immediate control.

The pamphlet states that the scale of the provision of equipment should ideally include arrangements for the adequate projection of sound and silent film and lantern slides in the school hall, a battery of easily portable projectors, both still and kine, for the classrooms, and in other rooms exhibition panels to which charts can be fixed, a daylight screen, electric points, and convenient supports for projectors and radio speakers. The Institute believes that local authorities should make central arrangements for servicing equipment, and an adequate allocation for film hire, unless supplies are made available through a local or regional library system.

The capital cost, it is reckoned, for a school of 450 to 550 would only be of the order of double the yearly allocation for books and material now made by a progressive authority, and a generous allocation for hire and servicing would be of the order of one-tenth of the book and materials allowance normally given by local authorities.

Youth Movement Increase

The eleventh annual report of the British Film Institute calls attention to the fact that the youth movement has become increasingly conscious of the importance of the film, both in relation to other club activities and as an activity in itself. The governors of the Institute express their satisfaction that the Ministry of Education has appointed a staff inspector in visual methods of education, that an Advisory Films Committee has been formed within the Ministry, and finally, that the Ministry has decided to make a series of films during the current financial year.

In Merseyside more than 12,000 children have attended special shows of education films. At Belfast, 1,600 elementary school children enjoyed what was probably the first silent film they had ever seen.

A LIGHT FOR "WILSON" PATRONS

The Brooks Switchless Torch, described in earlier issues of the IDEAL KINEMA, is being used in the Plaza, Lower Regent Street; the Carlton, Haymarket; Pavilion, Piccadilly Circus; Odeon, Empire and Leicester Square theatres. The accompanying picture shows an usherette demonstrating the torch during the screening of "Wilson" at the Odeon, the première of which was visited by the Duchess of Kent.

THEATRE ORGANISTS ASSOCIATION

Inquirers regarding the new theatre organists' association are referred by A. W. Owen to the secretary, Edward O'Henry, c.o. Feldman's Buildings, 120, Shaftesbury Avenue, W. The initial subscription is two guineas.

Nearly 70 organists are already enrolled. New members must have, as proposer and seconder, a member able to vouch for their ability as kinema organists.

Have you a Query?

ASK FOR OUR EXPERTS' ADVICE

Information on any subject in connection with the construction or equipment of the Kinema will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry who desires it.

Please state whether details required are for *instruction* or *source of supply*.

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9 Cafe furnishing & equipment
10 Carbons
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12 Changeable signs
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15 Curtain controls
16 Cut-outs

17 **DECORATIONS**
18 Dimmers
19 Disinfectants
20 Display frames

21 **ELECTRICAL** equipment

22 **FANS**, ventilating
23 Film Cabinets
24 Fire Prevention Apparatus
25 First-aid outfits
26 Fluorescent paints

27 **GENERATORS**

28 **HEATING** systems

29 **INDEPENDENT** plant

30 **LAMPS**, general
31 Lamps, projector
32 Lenses
33 Lighting, emergency

34 **MICROPHONES**
35 Mirrors
36 Motor generators

37 **NON-FLAM** fabrics

38 **OIL ENGINES**

39 **PAINT** (luminous)
40 Plastic decorations
41 Portable projectors
42 Projection room equipment

43 **RADIATORS**
44 Rectifiers
45 Resistances

46 **SAFES**
47 Safety Curtains
48 Screens
49 Seating
50 Signs (state kind)
51 Slides
52 Stage lighting equipment
53 Switchboards

54 **TALKIE** equipment

55 **UNIFORMS**
56 Upholstery fabrics
57 U.V. (ultra-violet) lamps

58 **VACUUM** cleaners
59 Ventilating systems

THE EDITOR
THE IDEAL KINEMA
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concerning ....
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Seating Capacity ....

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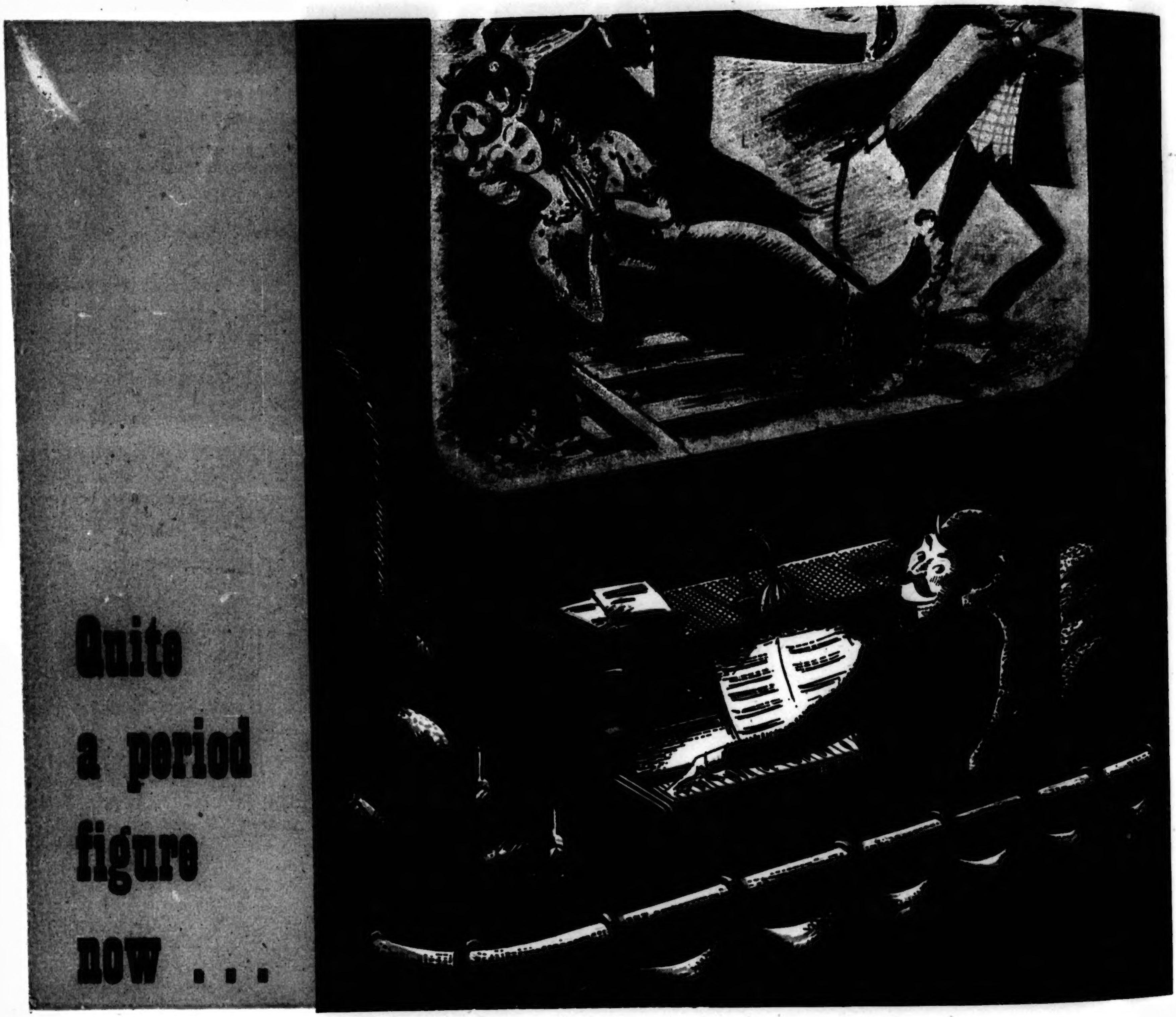

THE PICTURE PALACE PIANIST has passed into film history, with many of the silent "stars" to whom he played with such brave gusto. If seldom his talent reached virtuosity, let us remember that he was at the most a background to the programme.

This so, it is not surprising if, when many cinemas were built, little attention was given to their acoustical qualities. Then, when talkies came, expensive equipment was put into auditoria quite incapable of doing it justice.

Excessive reverberation, causing a merging of successive syllables; intrusive background noises; echo and flutter—such undesirable phenomena as these still occur too frequently.

Very great improvements can be effected by the installation of Acousti-Celotex sound-absorbing tiles, at points and in quantities specified after an acoustical analysis of the auditorium. Acoustical correction is not usually unduly costly nor in many cases need it involve suspension of performances. Make it one of your post-war moves.

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